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The Arts Council of Great Britain

MASTERPIECES OF FRENCH TAPESTRY

Catalogue

An Exhibition arranged by the Victoria and Albert Museum and the Arts Council of Great Britain under the auspices of the French Government

March 29 to May 31

1947
PUBLISHED BY THE ARTS COUNCIL OF GREAT BRITAIN

ILLUSTRATIONS

A BOOK OF ILLUSTRATIONS containing 39 reproductions (4 in colour) of tapestries and many details from them has been published separately, price 5s., by post 5s. 6d., and may be obtained either at the catalogue stall of the Victoria and Albert Museum or on application in writing (when a remittance should be enclosed) to The Arts Council, 9 Belgrave Square, London, S.W.1

The tapestries illustrated in this book are indicated by the references to figures given throughout this catalogue.

FOREWORD

THE EXHIBITION OF FRENCH TAPESTRIES held in Paris during the summer of 1946 will always be remembered as one of the most impressive displays of that ancient and lovely craft. Brought together after dispersal to places of safety during the war, almost all the finest French tapestries in the public and private collections of France were on view. Masterpieces of four centuries, from the historic *Apocalypse* of Angers to the finest hangings of the Gobelins, Beauvais, and Aubusson factories of the eighteenth century, filled the many rooms of the Musée d'Art Moderne. There followed the nineteenth century with the deliberate intention of showing the depths to which the art was debased by its conscious imitation of painting; finally, a series of hangings woven in recent years, chiefly at Aubusson, indicated the remarkable renaissance of tapestry which has now been in progress in France during the past seven years.

A selection from the exhibition has been shown in Amsterdam and Brussels and now the most important part of it is on view in London, thanks to the generous participation of the French Government. Among nearly one hundred historic tapestries the British public will have the opportunity of seeing a considerable portion of *The Apocalypse* of Angers, and the complete sets of *The Legend of St. Stephen* from the Cluny Museum, *The Life of the Virgin* from the Cathedral Treasury at Rheims, and the incomparable *La Dame à la Licorne*, again from the Cluny Museum. As tapestries are wall-hangings a number of works of art from the collection of the Victoria and Albert Museum have been included on the floor space, both to enhance the general effect and to lend emphasis to the various historic periods represented. The nineteenth century has been omitted altogether, but a representative group of about forty contemporary tapestries concludes the exhibition.

Thanks are due for the encouragement and practical help of all those who have made possible the assembly of this exhibition in England—to His Excellency the French Ambassador; to M. Louis Joxe, Directeur-Général des Relations Culturelles; to M. Philippe Erlanger and l'Association française d'Action Artistique; to M. Jacques Jaujard, Directeur-Général des Arts et des Lettres; to the Direction des Musées de France and to its Director, M. Georges Salles; to M. Jean Cassou, Conservateur en chef du Musée d'Art Moderne; to Le Service des Monuments historiques de France and the Inspecteur-Général, M. Jean Verrier; and to the Mobilier National and M. Georges Fontaine, the Administrateur-Général, who has also arranged for the services of two weavers who will be making a tapestry from a contemporary design during the exhibition. Many of the contemporary

tapestries are lent by private owners who must allow us to thank them collectively. The choice and arrangement of tapestries for the exhibition have been made by M. Pierre Verlet, Conservateur en chef du département des objets d'Art at The Louvre, with the assistance of Mr. G. Wingfield Digby, Keeper of the Department of Textiles at the Victoria and Albert Museum; and M. Francis Salet, of The Louvre, has written the catalogue entries. M. René Varin, Cultural Counsellor at the French Embassy, has given assistance in many ways. The installation of the exhibition has been made possible by means of constructional work carried out by the Ministry of Works and by the staff of the museum's Art Workroom.

LEIGH ASHTON
Director and Secretary,
Victoria and Albert Museum

PHILIP JAMES
Director of Art,
Arts Council of Great Britain

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CATALOGUE

PARIS ★ FOURTEENTH CENTURY

The oldest French tapestry which exists to-day, apart from the *Presentation in the Temple*, an isolated example now in the Cinquantenaire Museum, at Brussels, is the superb series of *The Apocalypse* from Angers. If one excludes a few Germanic fragments of the twelfth and thirteenth centuries, these are the oldest tapestries in the world. They date from the fourteenth century and show what grandeur of conception and knowledge of composition were achieved by the Parisian weavers.

1–10 THE APOCALYPSE *The Museum of Tapestries, Angers*

The visions of St. John the Evangelist are depicted in a series of pictures which, it seems, originally formed seven hangings. The artist has closely followed the biblical text. (*Room* 1.)

Wool, 5 threads to 1 cm.

1 A BISHOP OF THE CHURCHES IN ASIA

One of the bishops or guardians of the seven churches of Asia ponders the sayings of Saint John. He is seated beneath a tall architectural canopy symbolising his church, at the summit of which stand two cherubim who originally held flags bearing the arms of France and the cross of Anjou. On the background, butterflies (Figs. 1, 3), the wings of which are diapered with the fleurs de lis of Louis of Anjou and the ermines of his wife, Marie of Brittany.

First subject of the fourth piece. 13 ft. 9 in. by 8 ft. 3 in.

2 SCENES FROM THE APOCALYPSE

(*a*) From left to right. *Above:* The angel hands St. John a rod to measure the temple and altar (Fig. 5).

(*b*) An apostle sees the two witnesses, who keep the gate of heaven closed, kill their enemies by the fire of their mouth and change water into blood (Fig. 6). (*Revelation*, XI, 1–6.)

(*c*) *Below:* St. Michael and his angels slay the dragon (Fig. 5).

(*d*) The dragon persecutes the woman to whom an angel gives eagle's wings for her flight (Fig. 6). (*Revelation*, XII, 7–4.)

Second, third, ninth, and tenth subjects of the fourth piece. 13 ft. 5 in. by 18 ft.

3 SCENE FROM THE APOCALYPSE

St. John sees the wise, who count the number of the beast and reckon on their fingers. (*Revelation*, XIII, 18.)

Sixth subject of the fifth piece. 6 ft. 7 in. by 6 ft. 9 in.

4 SCENE FROM THE APOCALYPSE

The apostle sees in heaven seven angels who hold vials containing the seven plagues, and seven other angels standing on the sea who play their harps and praise God. (*Revelation*, XV, 1–2.)

Fifteenth subject of the fifth piece. 5 ft. 5 in. by 9 ft.

5 SCENES FROM THE APOCALYPSE

(*a*) A bishop of the churches of Asia. Seated beneath a tall architectural canopy, he ponders the warnings of St. John.
13 ft. 10 in. by 8 ft. 3 in.

(*b*) The angels carrying the seven plagues leave the temple singing and approach the Lion of St. Mark. From him they receive golden vials full of the wrath of God (Fig. 7). (*Revelation*, XV, 5–7.)
5 ft. 9 in. by 9 ft.

(*c*) The first angel pours out his vial upon the earth and the worshippers of the beast are struck with a grievous plague (Fig. 8). (*Revelation*, XVI, 1–2.)
5 ft. 9 in. by 9 ft.

(*d*) One of the angels shows to the apostle the harlot, seated on the waters, who combs her hair, a mirror in her hand, to seduce the kings; a background sprinkled with Y's (Figs. 4 and 7). (*Revelation*, XVII, 1–2.)
5 ft. 9 in. by 9 ft.

(*e*) The angel takes St. John to the wilderness and explains to him the mystery of the harlot, who is seated on the beast with seven heads and offers a golden cup full of wine to victims of her seduction to intoxicate them (Fig. 8). (*Revelation*, XVII, 3–4.)
5 ft. 9 in. by 9 ft.

First, second, third, ninth, and tenth subjects of the sixth piece.

6 SCENE FROM THE APOCALYPSE

The third angel empties his vial, the water of the rivers turns into blood which the worshippers drink, while another angel stretches his hand to the altar to affirm the justice of God. (*Revelation*, XVI, 4–7.)

Fourth subject of the sixth piece. 6 ft. 5 in. by 6 ft.

7 SCENE FROM THE APOCALYPSE

The fifth angel empties his vial on the seat of the beast and the blasphemers bite their tongues; when the sixth angel pours out his vial into the river Euphrates the king of the east rides over the dried-up river bed. (*Revelation*, XVI, 10–12.)

Sixth subject of the sixth piece. 5 ft. 7 in. by 6 ft.

8 SCENE FROM THE APOCALYPSE

St. John sees frogs come out of the mouth of the dragon, the beast, and the false prophets. (*Revelation*, XVI, 13.)

Seventh subject of the sixth piece. 5 ft. 9 in. by 7 ft. 10 in.

9 **SCENE FROM THE APOCALYPSE**

The seventh angel empties his vial and God sends lightning and hail and there is a great earthquake. (*Revelation*, XVI, 17–19.)

Eighth subject of the sixth piece. 5 ft. 10 in. by 8 ft.

10 **SCENE FROM THE APOCALYPSE**

An angel proclaims from heaven the fall of Babylon, which has become the habitation of devils; another warns the faithful people to leave the city. (*Revelation*, XVIII, 1–4.)

Eleventh subject of the sixth piece. 5 ft. 5 in. by 6 ft. 1 in.

HISTORY: This hanging, the most important mediæval example of the weaver's art, was commissioned about 1375 by Louis of Anjou from the Parisian weaver Nicolas Bataille. It decorated the rooms of the castle at Angers as well as the chapel in which was preserved the True Cross from the monastery of La Boissière. The Flemish painter, Jean Bandol, called Hennequin of Bruges, made the cartoons, taking his ideas from various manuscripts including an *Apocalypse* now in the Library at Cambrai, and another, lent by Charles V to his brother, which now belongs to the Bibliothèque Nationale, Paris. The date of completion is a matter of dispute. The tapestry was probably finished at the end of the fourteenth or at the beginning of the fifteenth century. The fourth piece, from which some subjects are shown here, was finished before 1384, as it bears the cypher of Louis of Anjou, who died in that year. It is a mistake to attribute the mysterious Y's which figure in several panels (*see* Illustration No. 7) to Yolande of Aragon, who married Louis II in 1400. This work has always been regarded as a masterpiece of art. It was taken to Arles in 1400 for the wedding of Louis II of Anjou and Yolande of Aragon, but was returned at once to the castle at Angers. In 1474 King René bequeathed it to the cathedral of this town, where it hung from 1480 onwards. Discarded in 1782, it was sold in 1843 and bought back for 300 francs by Monseigneur Angebault, who gave it back to the church. As a result of its neglect during the whole of the eighteenth century numerous pieces were lost, and only seventy-two out of the original ninety odd have survived. Extensive restoration was undertaken in 1533, 1714, and in the nineteenth century.

ARRAS ★ FIFTEENTH CENTURY

Weaving was begun at Arras in the fourteenth century following the lines of Parisian work, with, first, Mahaut d'Artois as its patron and then the Dukes of Burgundy. The hanging at the cathedral of Tournai made in 1402 is the oldest known Arras tapestry. The influence of Arras was considerable and spread over the northern part of the estates of the Duke of Burgundy, where the ateliers profited by the impoverishment of Paris caused through the Hundred Years War. The question "Arras or Tournai?" is a controversial one. It seems that Arras was far the more important centre until the middle of the fifteenth century, but it lost its prestige when the town was sacked by Louis XI in 1477.

11 THE OFFERING OF THE HEART *The Louvre, Paris*

A lady sitting on the ground, with a falcon on her gloved hand, calls a dog which bounds towards her; her cloak with ermine fur trails on the ground; a man presents her with a heart which he balances between two fingers of his right hand. The ground of bushes and foliage in which rabbits play. (*Room* 2.)

Wool and silk, 5 threads to 1 cm. 8 ft. 6 in. by 8 ft. 10 in.

HISTORY: The costumes, especially that of the lady, are very like those in the manuscript *Les très riches Heures du duc de Berry* and suggest the first half of the fifteenth century as the date of the tapestry. It resembles other works of this period, with scenes from romances, which could have been woven in the north of France, probably at Arras. It was received by The Louvre in 1885 as part of the Davillier gift.

12 THE CORONATION OF CLOVIS AND THE CAPTURE OF SOISSONS

The Cathedral Treasury, Rheims

On the left the coronation of Clovis. Two bishops return the sceptre and the crown to the sovereign, who is seated on a throne and surrounded by his court. They are clothed and armed in the style of the fifteenth century. At the side, a priest carries the crozier and another prelate carries the book of the Gospels on which the king will take his oath; the kneeling spectators raise their arms and swear allegiance. In the centre, Clovis, in magnificent armour and mounted on a richly caparisoned horse, leads the attack against Ragnacaire, King of Cambrai, beneath the walls of Soissons; on the right, he engages at close quarters Syragrius, a Roman patrician. (*Room* 2.)

Wool and silk, 6 threads to 1 cm. 15 ft. 9 in. by 29 ft. 9 in.

HISTORY: The first of six pieces comprising the *Histoire de Fort Roy Clovis*, woven without doubt at Arras in the middle of the fifteenth century for Philip the Good, Duke of Burgundy. The set, which decorated the banqueting hall for the wedding of Charles the Bold and Margaret of York, passed into the imperial collections with the marriage of their daughter Marie to Maximilian. Abandoned beneath the walls of Metz in the baggage of Charles V, it became part of the booty seized by Francis of Guise. In 1573, Charles of Guise, Cardinal of Lorraine and Archbishop of Rheims, presented it to his cathedral. Five pieces still existed in 1840; since then three have been lost. The two surviving tapestries were restored in the sixteenth, seventeenth, nineteenth and twentieth centuries and have frequently been exhibited.

13 THE DELIVERANCE OF ST. PETER

The Cluny Museum, Paris

While his guards sleep, St. Peter leaves the prison, led by the angel who is freeing him. A background of foliage on the right. An inscription in the upper part; the arms of William of Hellande, Bishop of Beauvais, and of the cathedral chapter; a cypher of "Paix". (*Room* 2.)

Wool and silk, 6 threads to 1 cm. 9 ft. by 7 ft. 5 in.

HISTORY: One of the pieces ordered in 1460 by William of Hellande, Bishop of Beauvais, to decorate the cathedral and commemorate peace between France and England at the end of the Hundred Years War, which is symbolised by the word *Paix*, repeated several times in each tapestry. The set, which was woven in an atelier in the North of France, consisted originally of ten hangings; six are at Beauvais, one in Du Sommerard foundation at the Cluny Museum, and one in a private collection. The first of the series seems to be lost, and several parts of the last piece, which bore an inscription with the date of the commission, still survive and were sold in 1923.

VARIOUS FRENCH ATELIERS
FIFTEENTH CENTURY

Little is known still of the majority of the French ateliers of the fifteenth century. It is difficult to say in which district were made certain pieces coming from Burgundy and others now preserved in the Loire district. Perhaps they were woven by wandering artists.

14–23 TAPESTRIES OF CHANCELLOR ROLIN

The Hôtel-Dieu, Beaune

On a red ground, a semé of turtle-doves perched on dead branches; stars, and the interlaced cyphers of Nicolas Rolin and his wife, Guigone of Salins, with their motto *Seulle* and their arms. (*Rooms* 3 and 6.)

Wool, 5 threads to 1 cm. 8 ft. 7 in. by 5 ft. 10 in.

HISTORY: Ten of thirty-one pieces (thirty of which are still preserved at Beaune) ordered about 1450 by the Chancellor of Burgundy and his wife to be used on solemn feast-days as bedhangings for the sick "en la grant chambre des povres" in the *Hôtel-Dieu*, which they had founded at Beaune. In addition, they provided two tapestries for the decoration of the chapel. These are of the same design except that there is a figure of St. Anthony in the centre.

24 THE "CERFS-VOLANTS"

The Museum of Antiquities, Rouen

A stag with long wings sits in the middle of an enclosure made by a plaited fence, holding in its bent paw a banner depicting the fight between St. Michael and the dragon; in addition, two other winged stags, standing, each with a royal crown on its neck, from which hang shields with the arms of France, rest their front hooves on top of the fence; in the foreground, two lions flank the royal arms; a garden of irises, rose-bushes, and thistles; in the background, two castles by the sea and long scrolls with inscriptions. (*Room* 3.)

Wool and silk, 5 threads to 1 cm. 11 ft. 5 in. by 12 ft. 6 in.

HISTORY: This charming tapestry, of a singularly elegant design, is an allegory glorifying the French monarch. The winged stag had already been used as a symbol by Charles VI; the banner is that of Charles VII, also adopted by Louis XI at the beginning of his reign; flowering rose-bushes are also royal emblems, while the irises represent the fleur de lis of France; the inscriptions on the scrolls relate either, as suggested by Mr. Paul Martin, Assistant Keeper, Strasbourg Museum, to the victories of Charles VII at the end of the Hundred Years War, or to Louis XI's triumph over the feudal lords who revolted when he became king. The tapestry was certainly designed between 1450 and 1469, the date of the foundation of the Order of St. Michael, the collar of which is omitted. It appears to have still been in the royal collection in the seventeenth century and to be identifiable as a piece in a set which the *Inventaire du mobilier de la Couronne*, in the reign of Louis XIV, describes as *le cerf volant*. It then passed into the Locwengard and Le Breton collections, whence it came as a gift to the Musée des Antiquités de la Seine-Inférieure.

25 COURTIERS

The Church of Notre-Dame-de-Nantilly, Saumur

Knights and their ladies on horseback against a background of foliage (Fig. 21). (*Room* 2.)

Wool and silk, 6 threads to 1 cm. 4 ft. 11 in. by 6 ft. 6½ in.

HISTORY: It is not known how this fine tapestry reached Saumur. Its style and the details of the costumes relate it to other tapestries of the fifteenth century, notably to the *Bailliage des roses* in the Metropolitan Museum, New York, and to the *Hunt* at Ratisbon.

26–35 THE LEGEND OF ST. STEPHEN

The Cluny Museum, Paris

The life and miracles of the first martyr related after the apocryphal texts of the *Golden Legend* of Jacobus de Voragine. The arms of Jean Baillet, Bishop of Auxerre. Inscriptions in the lower part. (*Room* 4.)

Wool and silk, 5 threads to 1 cm.

26 THE APPOINTMENT OF THE FIRST DEACONS AND THE ORDINATION OF ST. STEPHEN AND HIS COMPANIONS

On the left, apostles and disciples confer over the appointment of the first seven deacons; on the right, St. Stephen and his companions are ordained by St. Paul, while the hand of God sheds rays of light upon them.

5 ft. 3 in. by 18 ft.

27 THE JEWISH DOCTORS ARE SCANDALISED

They stop their ears and cry shame when St. Stephen, inspired by the Holy Spirit, states that he sees the Son of Man seated on the right hand of God.

5 ft. 5 in. by 6 ft. 6 in.

28 THE ARREST AND STONING OF ST. STEPHEN

On the left, soldiers arrest and maltreat the Saint and drag him out of the town; on the right, they stone him, while God appears in the sky and blesses the first martyr.

5 ft. 6 in. by 11 ft. 5 in.

29 THE BODY OF THE MARTYR WATCHED BY THE BEASTS

Two angels carry the soul of St. Stephen to heaven while his body, cast to the beasts, is watched over by a lion, a monkey, a stag, a porcupine, and a unicorn (Fig. 27).

5 ft. 7 in. by 5 ft. 11 in.

30 GAMALIEL AND THE MONK LUCIAN

On the left, Gamaliel and his companions take away the body of the martyr for burial; in the centre, Gamaliel appears several times to the monk Lucian and touches him with his rod to reveal the spot where St. Stephen is buried; on the right, Lucian tells the Bishop of Jerusalem about his vision.

5 ft. 6 in. by 18 ft. 4 in.

31 A SEARCH IS ORDERED BY THE BISHOP OF JERUSALEM

The bishop, accompanied by his clergy, who carry the processional cross and banner, orders the earth to be dug so that the martyr's body may be found.

5 ft. 7 in. by 4 ft. 9½ in.

32 THE DISCOVERY OF THE BODY AND ITS REMOVAL TO A CHURCH IN JERUSALEM

On the left, the bishop, the clergy, and the gravediggers see St. Stephen's body in the tomb; on the right, it is removed to a church in Jerusalem.

5 ft. 6 in. by 12 ft. 9 in.

33 THE TRANSLATION OF THE BODY FROM JERUSALEM TO CONSTANTINOPLE

On the left, Juliana, widow of the senator Alexander, asks authority from the bishop to take the body of her husband, which has been buried with that of St. Stephen; in the centre, the body which Juliana believes to be that of her husband

is taken by sea from Jerusalem to Constantinople; on the right, the delivery of the body to the Bishop of Constantinople.
5 ft. 9 in. by 18 ft. 8 in.

34 THE MIRACLE OF THE STUBBORN MULES
The mules, harnessed to the cart on which the body of St. Stephen is taken towards the Emperor's palace, refuse to move.
5 ft. 7 in. by 11 ft. 9½ in.

35 THE BURIAL AT ROME OF THE BODIES OF ST. STEPHEN AND ST. LAURENCE
In the presence of the Pope and the faithful who kneel, two priests lower into the tomb the two bodies of the martyrs side by side; above, two cherubim are singing *O felix Roma*; in the background, Eudocia, daughter of the Emperor, kneels to thank God for her delivery from the Devil.
5 ft. 7 in. by 7 ft. 3 in.

HISTORY: This set, made for a choir and consisting of twelve pieces, was woven between 1488 and 1500 for the Cathedral of St. Stephen at Auxerre, to the order of Bishop Jean Baillet. It hung in the choir of the church until the eighteenth century. In 1777 the canons, claiming that the legend of their patron saint did not conform with historic truth, sold the tapestries to the Hôtel-Dieu at Auxerre, which parted with them in 1880 to the Cluny Museum; two of them, given about 1830 to a private collector, were bought by Sauvageot, who gave them to The Louvre, whence they passed in 1897 to the Cluny Museum, which thus possesses the whole set.

THE TAPESTRIES ATTRIBUTED TO THE ATELIERS OF THE LOIRE ★ ABOUT 1500

It is generally believed that the tapestries with backgrounds of sprigs of flowers (*fleurettes*) were woven about 1500 on the banks of the Loire. Certainly many of them decorated the castles in this district. But it is likely that the craftsmen moved about to wherever they could get commissions, and it is possible, for instance, that *La Dame à la Licorne* was woven in the middle of France.

36 PENTHESILEA, QUEEN OF THE AMAZONS *The Museum of Tapestries, Angers*

On a dark blue background sprinkled with *fleurettes*, a young Amazon, wearing her helmet and breastplate, her left hand on the pommel of her sword, her right hand holding a baton; below, a border taken from another tapestry with flowers and rabbits (Fig. 20). (*Entrance Hall.*)

Wool and silk, 5 threads to 1 cm. 7 ft. 11 in. by 4 ft. 3 in.

HISTORY: This is the sole remaining piece of a tapestry formerly of far larger size and it belongs to a late mediæval group representing *Heroes and Heroines*, a very popular subject at this period. It probably came from the chateau of Le Verger, the residence of the Rohan family in Anjou. It could, therefore, have been ordered by Pierre de Rohan, seigneur of Gié and marshal of France, who was a great amateur of tapestries, for whom were probably also woven the *Concert* and the *Instruments of the Passion*, preserved in the Museum at Angers, as well as the *Concert* from the Gobelins Museum, exhibited in this exhibition.

37 HERCULES *The Museum of Decorative Arts, Paris*

Against a background of *fleurettes*, Hercules stands in a coat of armour in the style of the sixteenth century; in his right hand he holds his club, and with his left he seizes the mane of the lion of Nemea; a bow, quiver, and arrows are on the ground; above, the centaur's fleece on which originally a sleeping cupid lay, but here a piece has been inlaid with birds in foliage. (*Room* 5.)

Wool and silk, 5 threads to 1 cm. 9 ft. by 10 ft. 9 in.

HISTORY: This tapestry, presented to the Museum of Decorative Arts by Jules Maciet, formed part of a set representing *The Heroes and Heroines*, like the *Hippolyte* belonging to the same museum and the *Penthesilea* at Angers (No. 36 in this exhibition). It was probably woven in the Loire district.

38–42 THE NOBLE LIFE *The Cluny Museum, Paris*

On a ground sprinkled with bushes, flowering plants and animals, members of the nobility, richly clothed, pursue their various occupations. (*Room* 5.)

Wool and silk, 5 threads to 1 cm.

38 A WALK

A nobleman and his lady, accompanied by two ladies-in-waiting, one presenting flowers, the other holding a dish of fruit; on the right, an attendant carrying a pitcher (Fig. 11).

9 ft. 2 in. by 11 ft. 11 in.

39 DEPARTURE FOR A HUNT

The nobleman carries a falcon on his fist; an armed attendant leaning on his halberd waits for orders.

8 ft. 5 in. by 5 ft. 9 in.

40 READING

The lady, seated, listens to a courtier who reads verses to her while she is spinning.

9 ft. 6 in. by 7 ft. 10 in.

41 EMBROIDERY

The lady, seated, is busy with her embroidery, her wools in a box on the ground, while her lady-in-waiting holds a large mirror on a stand in front of her (Figs. 9 and 12).

8 ft. 8 in. by 7 ft. 3 in.

42 THE BATH

The lady takes a bath, attended by two musicians, and by servants who bring her sweetmeats or jewels; the water which runs out of the bath makes a pond in the foreground, on which ducks are swimming (Fig. 10).

9 ft. 4 in. by 8 ft. 7 in.

HISTORY: This fine series, *La Vie Seigneuriale*, the origin of which is unknown, was acquired by Du Sommerard, whose collection subsequently became the basis of the Cluny Museum. It consists in all of six pieces comparable with other *fleurettes* tapestries depicting the life of the nobility at the close of the Middle Ages, which have been in the Dormeuil, Duveen, Martin Le Roy, and Blumenthal collections. One piece of which the right side is a replica of the *Start of the Hunt* was in the Seligmann collection; the man-at-arms leaning on his halberd in these two hangings is copied from a figure designed by Dürer and appears again in the piece recently given by Madame Dormeuil to The Louvre.

43 A CONCERT *The Gobelins Museum, Paris*

A lady draws water from a fountain and tries to detain a courtier who makes to escape. A young man with a mandolin is accompanied by a lady playing a portative organ resting on the lip of the well; behind, a bald man bending over the fountain and a huntsman with a falcon on his fist; in the foreground a woman plays the viol and another plays with a hobby horse. A background of *fleurettes*. (*Room* 5.)

Wool and silk, 5 threads to 1 cm. 9 ft. 10 in. by 12 ft. 6 in.

HISTORY: Like the *Penthesilea* (No. 36) this piece was probably ordered by Pierre de Rohan for the decoration of his castle at Le Verger. This provenance is supported by the fact that in the nineteenth century it was in the castle of Saverne, where the four members of this family, who were bishops of Strasbourg, lived in the eighteenth century. But the letter A on the purse of the figure on the right cannot refer, as has been claimed, to Margaret of Armagnac, wife of Pierre de Rohan.

44 A CONCERT *The Louvre, Paris*

A man, standing, plays the oboe accompanied by a lady playing a cither; in the foreground, a woman seated on the ground holds a parakeet on her finger and a man is sharpening a stick. A dark blue ground with a pattern of flowers and birds. (*Room* 5.)

Wool and silk, 5 threads to 1 cm. 9 ft. 1 in. by 7 ft.

HISTORY: This tapestry, which was in the Baillard collection and was acquired by The Louvre in 1919, belongs to the group of pieces depicting the life of the nobility and is closely related to the *Concerts* in the Museum at Angers and in the Gobelins Museum (No. 43).

45–50 THE LADY WITH THE UNICORN

The Cluny Museum, Paris

The lady, a figure of incomparable grace and richly clothed, flanked by a lion and a unicorn which bear shields, banners, or pennants with the arms of Le Viste, (gules on a bend azure, three crescents argent), on a blue ground sprinkled with flowers and animals, against a red background similarly decorated, with holly bushes and trees on either side. Five of these subjects are allegories of the senses. (*Room* 6.)

Wool and silk, 6 threads to 1 cm.

45 SIGHT

The lady is seated and holds up a mirror in which the unicorn admires itself while it places its two hooves on her lap.

10 ft. 2 in. by 10 ft. 10 in.

46 HEARING

The lady, standing, plays a portative organ which rests on a high table covered with a carpet, while an attendant works the bellows (Fig. 18).

12 ft. 2 in. by 9 ft. 6 in.

47 SMELL

From the tray held by her attendant, the lady has taken a crown of flowers which she holds with her finger-tips: behind her, a monkey on a stool smells the flowers in a basket.

12 ft. by 10 ft. 6 in.

48 TOUCH

The lady, standing, strokes the horn of the unicorn with her left hand and in her right hand holds the shaft with an emblazoned pennant (Fig. 14).

12 ft. 2 in. by 11 ft. 9 in.

49 TASTE

From a dish of precious metal, which her young attendant holds, the lady takes a sweet with her right hand; with her left she holds a parakeet, which beats its wings (Figs. 13 and 17).

12 ft. 3 in. by 10 ft. 5 in.

50 "A MON SEUL DESIR"

The lady, standing before a tent, the flaps of which are held up by the lion and the unicorn, chooses some jewels from a casket carried by her attendant; on her right, a poodle sits on a cushion; on the roof of the tent is the inscription A: MON: SEUL: DESIR: I (?) (Figs. 15 and 16).

12 ft. 5 in. by 15 ft. 4 in.

HISTORY: This wonderful series, the richest in poetic invention of all Gothic tapestries, was perhaps commissioned by Jean de Chabannes-Vandenesse, whose arms bore a lion, in honour of his fiancée Claude Le Viste, the widow of Geoffrey of Balzac. If this assumption is sound, then the work could be dated between 1509 and 1513, but where it was woven is uncertain. It could have been made in the Loire district or by an itinerant atelier. Two pieces formerly in the Martin Le Roy collection have the same red background sprinkled with flowers and birds.

From the estate of Claude Le Viste, these tapestries went to the Rilliac family, who placed them in the castle at Boussac (Creuse), where they were seen by George Sand, who wrote a description of them towards the end of her life. When the castle became a sub-prefecture the municipality decided to sell these six tapestries, and they were bought by the Cluny Museum in 1882.

51 THE VINTAGE *The Cluny Museum, Paris*

On the right, ladies elegantly clothed join with the vineyard workers in harvesting the grapes; on the left, a nobleman and his lady watch the juice being pressed. A background of *fleurettes*. (*Room* 5.)

Wool and silk, 5 threads to 1 cm. 8 ft. by 16 ft.

HISTORY: This tapestry, which in certain details, notably the shape of the baskets, recalls the set of the *Legend of St. Stephen*, was perhaps made, as well as the latter, in the neighbourhood of Auxerre. It can be compared with *The Vintage* formerly in the Seligmann collection, *The Wood-cutters* in the Museum of Decorative Arts, Paris, and with *The Judgement* at Copenhagen. It was bequeathed to the Cluny Museum by Mme. Edmond Dollfus, in 1931.

52 THE DEPARTURE FOR THE HUNT *The Cluny Museum, Paris*

A mounted nobleman, with a falcon on his wrist, sets out for a hunt, preceded by a page and followed by two equerries; in the background, a landscape and buildings. (*Room* 5.)

Wool and silk, 5 threads to 1 cm. 8 ft. by 8ft. 2 in.

HISTORY: This tapestry came to the Cluny Museum with the Du Sommerard collection.

THE MIDDLE OF THE SIXTEENTH CENTURY

The weavers who, probably at Rheims itself, worked the two great sets of *The Life of The Virgin* and *The History of Saint Remy*, and those who were employed at Fontainebleau by François I and Henri II and made the set *The Gallery of François I* (now at Vienna), and other craftsmen working in Paris, were all struggling with success against the supremacy of the Brussels factories. But in the second half of the sixteenth century French tapestry rapidly declined.

53–69 THE LIFE OF THE VIRGIN

The Cathedral Treasury, Rheims

The chief episodes in the life of the Virgin Mary are depicted after the Gospels, the *Bible des pauvres* and the *Speculum humanæ salvationis*, and some are taken from apocryphal texts. Each scene includes the figures of two prophets in whose books it is described, and two episodes from the Old Testament. There are explanatory inscriptions in Latin and French. The arms of Archbishop Robert de Lenoncourt and the metropolitan Chapter of Rheims. Architectural decorations in the Renaissance style. The upper border decorated with the heads of cherubim, arabesques, and fleurs de lis. (*Room* 7.)

Wool and silk, 6 threads to 1 cm.

53 THE TREE OF JESSE

Below, Jesse asleep; from his chest grows the tree bearing in its branches the twelve kings of Judah and blossoming in the centre with a lily from which emerges the Virgin in glory with the Infant Jesus. Below, on either side of Jesse, the prophets Isaiah and Hosea.

17 ft. 5 in. by 17 ft. 5 in.

54 ST. JOACHIM AND ST. ANNE DRIVEN OUT OF THE TEMPLE

The high-priest, Issachar, surrounded by onlookers, turns his back on the altar and refuses the offertory brought to the temple by the married couple whose union is sterile; St. Anne, kneeling on the right, lowers her eyes and crosses her hands on her breast; St. Joachim, on the left, with bare head, carries a lamb. Below, two prophets; above, on the left, Adam and Eve driven from the Garden of Eden; on the right, the story of Hannah and Elkanah driven from the temple by the high-priest Eli (*The First Book of Samuel*).

17 ft. 9 in. by 17 ft.

55 THE MEETING AT THE GOLDEN GATE

St. Joachim holds St. Anne in his arms before the Golden Gate, which has a statue of Moses above it; on each side, people at their domestic tasks. Below, two prophets, seated; above, on the left, the angel appears to St. Joachim, who is guarding his flock, to announce the miraculous conception of St. Anne, to whom, on the right, the same news is revealed.

17 ft. 10 in. by 15 ft. 9 in.

56 THE BIRTH OF THE VIRGIN

In the centre, the room where St. Anne lies in bed with her maids attending to her; St. Joachim appears behind a hanging while the midwives prepare to wash the

new-born child; outside a woman draws water from a fountain; on the roof, angels filled with wonder. Below, two prophets seated; above, on the left, the struggle between Jacob and the angel; on the right, an angel stops Balaam's ass with his sword.

16 ft. 9 in. by 15 ft. 9 in.

57 THE PRESENTATION OF THE VIRGIN IN THE TEMPLE

The high-priest greets the Virgin, who kneels on the steps of the Temple; at the foot of the staircase St. Joachim and St. Anne; at the side the youths and maidens who have come to dedicate their lives to God. In the lower corners, the prophets David and Jeremiah; above, on the left, the legend of the golden table found by fishermen in the sea, from the *Speculum humanæ salvationis*; on the right, Jephthah presenting his daughter to the high priest.

17 ft. 4 in. by 16 ft.

58 THE PERFECTIONS OF THE VIRGIN

In the centre, the Virgin sitting in a garden works at a tapestry of which the warp is fixed to two columns by the side of which are two unicorns, symbols of virginity; behind her, two angels bring her food; in the distance, the *Garden Inclosed* surrounded with a group of angels; in the sky, God the Father blessing, a crown on his head and the globe of the world in his hand. At the sides two prophets and other images from the litanies of the Virgin; on the left, the *Stem of Jesse*, the *Lofty Cedar*, the *Well of Living Water*, the *Gate of Heaven*, the *Star of the Sea* and the *Sun*; on the right, the *Moon*, the *Tower of David*, the *Fountain of the Garden*, the *Mirror without Stain*, and the *Olive Tree*.

17 ft. 6 in. by 16 ft.

59 THE SUITORS OF THE VIRGIN

Each holds a rod as he approaches; that of St. Joseph alone, who walks with bare head and eyes lowered, is flowering, and he is therefore marked in advance as the bridegroom-elect; in the background, St. Joachim and St. Anne watch the procession while the Virgin is praying inside the temple. Patches at the top and on the left.

8 ft. 3 in. by 4 ft. 5 in.

60 THE MARRIAGE

The high-priest is uniting the betrothed couple in the Temple, the tympanum of which bears a sculptured representation of God the Father between two angels; on the left, the unsuccessful suitors behind St. Joseph, who holds the flowering rod; on the right, behind the Virgin, her companions. Two prophets seated; above, to the left, the marriage of Tobias and Sarah and the death of her former husbands; on the right, the marriage of Isaac and Rebecca.

15 ft. 5 in. by 18 ft. 4 in.

61 THE ANNUNCIATION

In her room, with a vase holding a tall lily, the kneeling Virgin looks towards the archangel, Gabriel, who has appeared to her, a sceptre in his hand, and followed by a cohort of angels; in heaven, God the Father, surrounded by cherubim, blesses her and sends down the Dove of the Holy Spirit; on the left, St. Joseph works at his carpenter's bench; below, two prophets; above, on the left, the temptation of Eve, to whom the Lord appears; on the right, Gideon, kneeling before the fleece apart from his companions, receives from an angel a promise of divine help.

17 ft. by 19 ft. 4 in.

62 THE VISITATION

St. Elisabeth takes Mary in her arms; near them, two attendants, two Angels, and a kneeling figure, which is doubtless St. Joseph; above, on the left, Shadrach, Meshach, and Abednego in the fiery furnace; on the right, Daniel, in the lions' den, is succoured by an angel. This piece is incomplete.

7 ft. 6 in. by 4 ft. 6 in.

63 THE NATIVITY

The Infant Jesus, lying in His cradle, is worshipped by His Mother and by the donor, Robert de Lenoncourt, who has placed his mitre on the ground and carries a cross with a long shaft; at the back of the stable, near the ox and ass, St. Joseph stands with a torch; shepherds run from every direction to adore the Infant Christ; on the roof, three angels display the inscription *Gloria in excelsis Deo*; below, the prophets Isaiah and Micah; above, on the left, Moses takes off his shoes in front of the burning-bush; on the right, Aaron looks at the flowering rod in his hand.

17 ft. by 16 ft.

64 THE ADORATION OF THE MAGI

The kings approach the Child, whom the Virgin holds on her lap; one of them holds His foot in his hand; the others wait to offer their gifts; St. Joseph, standing by a table, removes his hat; behind the table, the ox and the ass; on the roof, three angels in adoration; shepherds can be seen through the openings outside the escort of the wise men; on either side, two prophets seated; above, on the left, David receives Abner; on the right, the Queen of Sheba does homage to Solomon.

17 ft. 2 in. by 16 ft. 4 in.

65 THE PRESENTATION IN THE TEMPLE

In the middle of a large congregation, with St. Joseph bareheaded and the prophetess, Anne, making a gesture of surprise, the Virgin kneels and the high-priest takes Jesus in his arms; near the temple are two cripples, a woman and two children; below, the prophets David and Malachi; above, on the left, the presentation of the first-born according to Jewish law; on the right, Samuel presented by his mother to the high-priest, Eli.

17 ft. 4 in. by 16 ft. 7 in.

66 THE FLIGHT INTO EGYPT

Escorted by angels, St. Joseph, a stick on his shoulder, holds the bridle of the ass on which the Virgin and the Child are sitting. The graven images fall down as the Holy Family passes; on the left, the Massacre of the Innocents; in the lower corners, two prophets seated; above, on the left, Jacob asks for Isaac's blessing before he sets out for Laban to escape from his brother Esau; on the right, David, helped by his wife Michal, flees through the window from the soldiers of Saul.

17 ft. 3 in. by 17 ft.

67 THE THREE MARYS

The Virgin, holding the Infant, is sitting beneath an elaborate canopy between St. Joseph and St. Anne, who is accompanied by St. Joachim; behind there are angels, and, above, the Holy Spirit and God the Father blessing; on the left, Mary the mother of James, with her four sons; on the right, Mary Salome teaches her two sons to read. In the corners, two prophets, and above, on the right, Zacharias and Elisabeth with St. John the Baptist; on the left, the grandparents of the forerunner.

17 ft. by 17 ft.

68 THE DEATH OF THE VIRGIN

In the centre, the death-chamber; the Virgin lies on her bed surrounded by the twelve apostles; on the right, the donor, Robert de Lenoncourt, clothed as a pilgrim, looks on through a window; on the roof, mourning angels; in the corners, two prophets, and, above, the death of Sarah and Mary, the sisters of Moses.
17 ft. 4 in. by 17 ft. 4 in.

69 THE ASSUMPTION

In an aureole the Virgin, with her hands crossed and her feet on the crescent, ascends to heaven with a flight of angels; above, God the Father and the Son hold the crown she will wear, above which hovers the Dove of the Holy Spirit; below, two prophets, each with one knee on the ground; in the upper corners, the crowning of Bath-sheba by David, and of Esther by Ahasuerus.
11 ft. 6 in. by 8 ft. 4 in.

HISTORY: This series was commissioned by Robert de Lenoncourt, Archbishop of Rheims from 1509 to 1532, and presented by him to the cathedral in 1530 to be hung on solemn occasions, especially on the day of the kings' coronation. It was designed in seventeen subjects by the same artist as made the cartoons for *The Story of St. Remy*, which was given, also by the Archbishop, to the abbey of St. Remy and was woven in the same atelier, doubtless in Rheims itself.

70 THE DEATH OF JOAB *The Gobelins Museum, Paris*

In the centre, in a medallion, Solomon has Joab murdered in the Temple at the foot of the altar. A red background decorated with arabesques, wreaths, clusters of birds, and an architectural pavilion with statues. In the border, cherubs, arabesques, and coats of arms (Fig. 21). (*Room* 8.)
Wool and silk, 5 threads to 1 cm. 13 ft 1 in. by 17 ft. 1 in.

HISTORY: This piece is generally attributed to the ateliers at Fontainebleau and was possibly designed by Androuet Du Cerceau. It is very close in style to the *Flora* and *Cybele* in the Gobelins Museum, as well as to the *Bacchus* and the *Neptune* in the Musée des Tissus at Lyons. It was found at Fontainebleau, and from the collection Maillet du Boulay was acquired by the Mobilier National in 1881.

71 THE MARTYRDOM OF ST. MAMAS *The Louvre, Paris*

Above, on the left, St. Mamas, by whose saintliness the wild beasts have been quelled; he receives the two soldiers who have come to arrest him and offers them food; an angel flies above his hut; below, the soldiers depart on horseback; on the right, the saint, followed by a lion, presents himself before the tribunal of Alexander, Governor of Cappadocia; in the centre, inside a classical building of the Corinthian order, he is martyred while an angel comforts him. (*Room* 8.)
Wool and silk, 6 threads to 1 cm. 14 ft. 3 in. by 14 ft. 9 in.

HISTORY: One of the pieces of the *History of Saint Mamas*, ordered in 1543 by Cardinal Givry, Bishop of Langres, and given by him to his cathedral in 1545. This hanging, designed by Jean Cousin, the elder, who received 200 gold crowns for his work, was woven in haute lisse by two Parisian weavers, Jacques Langlois and Pierre Blassey, for the sum of 640 crowns. It consisted of eight pieces of which only three now remain, two of them belonging still to the cathedral of Langres. The piece exhibited here was given to The Louvre by M. Lereuil in 1940.

FIRST HALF OF THE XVIITH CENTURY

Henri IV had Flemish weavers brought to Paris during the early years of the seventeenth century in order to revive the art of tapestry in France. They were installed at the Gobelins factory and they also set up looms in the provinces (Amiens, Tours). At the Louvre, tapestries were made from designs by Simon Vouet.

72 A CAPTAIN ON HORSEBACK

The Mobilier National, Paris

An officer in the funeral procession of King Mausolus; he holds a pike and rides at a gallop, with his cloak flying in the wind; round him are other soldiers. A border with cartouches. (*Room* 8.)

Wool and silk, silver and gold. 7 threads to 1 cm. 14 ft. 9 in. by 14 ft. 5 in.

HISTORY: One of the subjects of the *Artemisia* set which Nicolas Houel commissioned in 1562 as a compliment to Catherine de' Medici; and Artemisia the Queen of Caria, the inconsolable widow of King Mausolus, obviously symbolises Henri II's widow. The original designs, the work of Antoine Caron and Lerambert, are nearly all preserved in the Cabinet des Estampes, Paris, at The Louvre, and at the Madrid Library. The tapestries woven in the sixteenth century from these cartoons have all disappeared but others were made from them later on, notably during the regencies of the Queen-Mothers Marie de' Medici and Anne of Austria. The French kings owned several sets of this series which was very popular at the beginning of the seventeenth century. This subject of *A Captain on horseback* was included in the *Coriolanus* set.

73–75 STORIES FROM THE OLD TESTAMENT

Several scenes taken from the biblical text. Wide borders variously ornamented. (*Room* 8.)

Wool and silk with gold and silver thread, 8 threads to 1 cm.

73 ELIJAH TAKEN TO HEAVEN IN A CHARIOT OF FIRE

The Gobelins Museum, Paris

The waters of Jordan divide so that Elisha can cross; on the right he kneels and receives the cloak of Elijah, who is snatched up to Heaven in a chariot of fire. Border decorated with swags of fruit and garlands, with cupids holding trophies. In the corners, medallions relating the story of Elijah and Elisha. The mark of the Comans atelier at Amiens. The original design in The Louvre has on the left a personification of the Jordan.

12 ft. 8 in. by 13 ft. 1 in.

74 MOSES SAVED FROM THE NILE *The Louvre, Paris*

On the banks of the Nile, near some broken columns of an ancient temple, the daughter of Pharoah and her attendants pick up the infant Moses, who has been abandoned in a basket on the water; tall trees droop down to the river bank. Borders decorated with arabesques, medallions of emperors and empresses, and putti and, above, the arms of France and Navarre (Fig. 29).

16 ft. 3 in. by 19 ft. 4 in.

74A THE DAUGHTER OF JEPHTHAH

The Mobilier National, Paris

Jephthah, surrounded by his guards, rends his garments, when he sees his daughter, who falls down before him. Borders nearly similar to those of No. 74.

15 ft. 10 in. by 12 ft. 1½ in.

75 SAMSON AT THE FEAST OF THE PHILISTINES

The Gobelins Museum, Paris

Samson, blind and in chains, shakes one of the wreathed columns of the palace where the Philistines are seated in honour of Delilah, who is seated on the right. The border decorated with garlands, children, and a medallion of a Roman emperor. The original design is in the Cabinet des Estampes, Paris.

10 ft. 8 in. by 16 ft. 8 in.

HISTORY: Four subjects from the set *Stories from the Old Testament* from designs by Simon Vouet, ordered by Louis XIII for the decoration of The Louvre. No complete set exists to-day of the eight pieces designed by this artist. The four tapestries shown here do not all belong to the same set; the first comes from a set made in the Comans atelier at Amiens, burnt in 1871, and of which only fragments remain. The second and third, woven in the atelier of The Louvre, at Paris, are mentioned in the *Inventaire du mobilier de la Couronne*. The fourth seems also to belong to the latter series.

76–78 THE ACTS OF THE APOSTLES

The Gobelins Museum, Paris

Scenes taken from the scriptural text and depicting with great accuracy the stories from the *Acts of the Apostles*. The border decorated with foliage and flowers. (*Room* 8.)

Wool and silk with silver and gold thread.

76 ELYMAS STRUCK WITH BLINDNESS

Before the proconsul Sergius St. Paul reviles Elymas, who, having tried to deter the Roman magistrate from conversion to Christianity, is immediately struck with blindness; a crowd of spectators stands by.

6 ft. 8 in. by 8 ft. 8 in.

77 THE HEALING OF THE PARALYTIC

Beneath the columns of the temple, in the midst of a large crowd, St. Peter and St. John lift up the paralytic who has been healed. A lame man kneels in the hope that he will also be cured.

6 ft. 9 in. by 8 ft. 3 in.

78 THE SACRIFICE AT LYSTRA

After St. Paul has healed a lame man, the people and priests of Lystra want to sacrifice a bull which the slaughterer is ready to kill. St. Paul and St. Barnabas will not accept the sacrifice and turn away, rending their clothes; in the background, an architectural decoration and a statue of Mercury.

6 ft. 8 in. by 8 ft. 10 in.

HISTORY: It was from the Raphael cartoons in the Victoria and Albert Museum that the different sets of tapestries of the *Acts of the Apostles* were woven many times over between the sixteenth century and the end of the nineteenth century, as frequently in the Gobelins factory as in the English factory at Mortlake. The series was originally made between 1515 and 1519, at Brussels, by Pierre van Aelst for Pope Leo X, and is now at the Vatican. The three pieces exhibited here formed part of a set of six subjects woven in a Parisian atelier for Superintendent Fouquet; a seventh tapestry was added later (*see* No. 89). The subjects in this series are on a smaller scale than the Raphael cartoons and reversed in design.

79–80 RINCEAUX *The Mobilier National, Paris*

Animals, symbols of the Elements and the Seasons, in a central medallion surrounded by a decoration of leaves and fruit in which birds and squirrels play.

Ornamental borders of foliage, fleurs de lis, and mythological figures; above, the sun of Louis XIV; below, Amphion holding his lyre. (*Room* 8.)

Wool and silk.

79 THE PEACOCK OF AIR

In the central medallion a peacock who spreads his tail; around it, other birds.

14 ft. 1 in. by 11 ft. 5 in.

80 THE EAGLE OF FIRE

In the centre an eagle with its wings spread, holding in its claws the lightning of Jupiter.

14 ft. 4 in. by 11 ft. 6 in.

HISTORY: Two of eight pieces making the set of *Les Rinceaux*, woven at the beginning of Louis XIV's reign in the workshop of Raphael de la Planche in the Fauburg Saint-Germain after Polidoro Caldara, called Polidoro da Caravaggio, a pupil of Raphael.

THE GOBELINS FACTORY
PERIOD OF LOUIS XIV

Louis XIV and his minister, Colbert, now reorganised the various Parisian ateliers, bringing them together in one vast royal factory which was established at Les Gobelins in 1662. It had a prodigious output under the directorship of Le Brun.

81 PORTIÈRE OF MARS *The Louvre, Paris*

In the middle of an architectural motif, the arms of France and Navarre in two oval escutcheons between cornucopias, against a background of trophies and flags; below, a terrestrial globe with the figures of Mars and Minerva seated; above, two figures holding ribbons. An ovolo border with acanthus leaves and gadroons. (*Room* 9.)

Wool and silk, 8 threads to 1 cm. 10 ft. 10 in. by 8 ft. 5 in.

HISTORY: The design for this door-curtain was made by Le Brun when he was employed by Fouquet. It was woven many times over, first in the workshops, which the superintendent had set up at Maincy near his castle at Vaux-le-Vicomte, then in the Gobelins factory for the King.

82 PORTIÈRE OF THE TRIUMPHAL CHARIOT *The Castle, Pau*

Above, the front view of a triumphal chariot, a large shield with the arms of France and Navarre in the middle of trophies and arms, at the top, the sun, scales, a royal crown between two cupids holding globes. A border of fleurs de lis and rosettes in strips of braid. (*Room* 9.)

Wool and silk, 8 threads to 1 cm. 10 ft. 10 in. by 8 ft. 5 in.

HISTORY: Like the previous example this door-curtain was designed by Le Brun for Fouquet. Several copies of it exist.

83–84 THE STORY OF ALEXANDER *The Gobelins Museum, Paris*

Two episodes in the conquests of Alexander the Great. Lateral borders decorated with terminals of flower garlands, trophies, lions' snouts, and the royal cypher; fleurs de lis on the upper and lower borders; above, the royal arms; below, a cartouche, with an inscription. (*Room* 9.)

Wool and silk, silver and gold thread, 8 threads to 1 cm.

83 THE FAMILY OF DARIUS *The Gobelins Museum, Paris*

Alexander, followed by Hephaestion, stands before the tent of Darius, whose mother falls at his feet, while other members of the family prostrate themselves before the victor.

14 ft. 9 in. by 22 ft. 8 in.

84 THE TRIUMPH OF ALEXANDER

Alexander, standing on a chariot drawn by two elephants, makes his entry into Babylon, surrounded by courtiers and attendants who carry booty; an architectural decoration and the hanging gardens of Babylon; on the left, a female statue.

15 ft. 9 in. by 25 ft. 9 in.

HISTORY: The tenth and eleventh pieces of the *Story of Alexander* designed by Le Brun in 1661 and 1663 in eleven subjects. This set was woven many times over from 1663 onwards, both in haute lisse and basse lisse. The tapestries shown here form part of the second set with gold thread woven in haute lisse and completed before 1680. They were included in the Inventaire du Mobilier de la Couronne (1685) and were at Versailles at the time of the Revolution.

85 WATER *The Castle, Pau*

On the right, the King's warship; sailors unload the cargo from a dinghy; on the left another ship. Lateral borders with shells and other attributes of the sea with the arms of France and Navarre (Fig. 30). (*Room* 9.)

Wool and silk, silver and gold thread. 11 ft. 2 in. by 11 ft.

HISTORY: One of the window-panels of the series *The Elements*, designed by Le Brun in 1664. The subjects of the four window-panels differ from those of the four main pieces. The set was woven many times over in the seventeenth century: the tapestry shown here forms part of the second set with gold thread woven in the atelier De La Croix and was at Compiègne in 1789; being woven in basse lisse, it shows the subject in reverse.

86–87 THE SEASONS *The Mobilier National, Paris*

Allegorical representations of each of the seasons with, in the background, a view of one of the royal residences. Borders decorated with musical instruments, flowers, fruits, shells, with corner medallions and the royal arms on the top; below, a cartouche with an inscription. (*Room* 9.)

Wool and silk with silver and gold threads, 6 threads to 1 cm.

86 AUTUMN OF SAINT-GERMAIN

On the left, tall trees surrounded with vines; fruits and an upturned basket on the ground; in the background, to the right, the new castle of Saint-Germain-en-Laye overlooking the Seine; in the centre, Bacchus crowned with vine leaves and clothed in a leopard skin, and Diana with the attributes of the chase, are seated on a cloud holding an oval picture representing the king hunting.

15 ft. 11 in. by 18 ft. 10 in.

87 WINTER OF PARIS

The winter landscape with bare trees; on the right, the Seine and, on the left, the pavilion of Flora at the Tuileries; in the foreground, game and accessories for hunting and fishing; in the centre, Saturn and Hebe, seated on clouds, hold a medallion representing a ballet in a frame of flowers.

15 ft. 8 in. by 19 ft.

HISTORY: Two subjects from the set of *The Seasons*, consisting of four main pieces and four window-panels, designed by Le Brun with the help of Van der Meulen. This series was woven at least six times between 1673 and 1716. The tapestries exhibited here form part of the fifth version, with gold thread, the only one woven for the King in haute lisse. They were made by Jans and were finished before 1680.

88 JANUARY OF THE LOUVRE
The Mobilier National, Paris

An opera, with the audience in the foreground; the décor represents the *Colonnade* of the Louvre; the actors are accompanied by dancers and musicians; at the side, orange-trees; in a cloud, above the *Colonnade*, mythological figures appear in front of an architectural décor. The principal picture is framed with columns, large curtain, and garlands; in the foreground, a balustrade on which there are carpets, and behind which stands a man holding the *nef du roi*; on the ground, precious vases. The mark of Lefebvre. (*Room* 15.)

Wool and silk with silver and gold thread, 9 threads to 1 cm. 13 ft. 1 in. by 21 ft. 3 in.

HISTORY: The first subject of the set of *The Months or Royal Residences*, comprising twelve pieces and eight window-panels. Le Brun made the design about 1668 with the help of Anguier, Lemire, Van der Meulen, and other painters. This tapestry was woven two ways in haute lisse and five times in basse lisse. The example exhibited here belongs to the second set in gold thread woven in haute lisse by Lefebvre and Jans the younger between 1673 and 1682. It was at Versailles in 1789.

89 THE PUNISHMENT OF ANANIAS

The Gobelins Museum, Paris

In the presence of St. Peter and the other apostles, Ananias, struck by lightning, writhes on the ground before the terrified spectators; the faithful bring gifts and the apostles distribute alms to the poor. (*Room* 8.)

Wool and silk with silver and gold thread. 6 ft. 9 in. by 8 ft. 10 in.

HISTORY: This piece was woven at the Gobelins factory in 1683 in the atelier of Souet, to complete the set ordered by Fouquet which Louis XIV had appropriated after the disgrace of the superintendent. Three other tapestries in this set are exhibited (Nos. 76–78).

90–90A THE STORY OF THE KING

The Gobelins Museum, Paris

Two episodes of the history of Louis XIV. Borders with arabesques, allegorical figures, trophies, and an inscription, with the sun and the royal cypher in the corners. (*Room* 9.)

90 THE BUILDING OF LES INVALIDES

Louis XIV, attended by his court and by mounted soldiers, inspects the plan of the Hotel des Invalides, which is explained by Louvois and held open by allegorical figures; on the right, a figure of Glory, holding laurel wreaths, directs some wounded soldiers towards the King; above, Renown blows her trumpet; in the background, on the right, the facade and dome of Les Invalides (Fig. 31).

Wool and silk. 16 ft. 1 in. by 21 ft. 5 in.

90A THE VISIT OF THE KING TO THE GOBELINS

Accompanied by his minister, Colbert, Louis XIV stands, holding a cane, and examines the various works of art, which are presented to him by artists of the Royal Factory at Les Gobelins.

Wool and silk with silver and gold thread. 17 ft. by 22 ft. 11 in.

HISTORY: No. 90a is the fourteenth piece of *The History of the King*, which was designed by Le Brun and Van der Meulen, and was woven several times. This piece belongs to the first set, woven in haute lisse, with gold. No. 90 is a supplementary piece designed by Dulin, which was added to the preceding set, but was only once woven, and without gold, between 1716 and 1724, in haute lisse at the atelier of De La Tour, whose signature it bears.

THE BEAUVAIS FACTORY
PERIOD OF LOUIS XIV

Louis XIV, being in need of money, ordered the closing of the Gobelins factory in 1690. Beauvais, also under the King's protection, and directed by Philippe Behagle of Tournai, accordingly received at this time a great impetus. The designs of Berain brought it considerable renown and when the Gobelins reopened between 1694 and 1699 they had to conform with the new fashion introduced by Berain and commission cartoons from Audran, Perrot, and Blain de Fontenay which were in a very different style.

91–94 GROTESQUES *The Louvre, Paris*

On a yellow-ochre background without borders; porticoes, linked by hoops of verdure and canopies, vases, garlands, arabesques and animals; in the centre, characters from comedy. (*Room* 10.)

Wool and silk, 8 threads to 1 cm. (91) 8 ft. 10 in. by 14 ft. 1 in.; (92) 8 ft. 10 in. by 7 ft. 1 in.; (93) 8 ft. 10 in. by 23 in.

HISTORY: These pieces were woven about 1689 at Beauvais after decorative compositions by Jean Berain, and from cartoons by J. B. Monnoyer. They were bequeathed to The Louvre in 1938 by M. Alexis Godillot.

THE EIGHTEENTH CENTURY

In the eighteenth century Les Gobelins, Beauvais, and Aubusson were the three great centres of French tapestry. Under the influence of painters such as Oudry, Boucher, and Huet, the style lost some of its grandeur and became more decorative. More and more tapestry came to imitate oil-painting.

95 PORTIERE OF DIANA *The Louvre, Paris*

In the centre, in a medallion surrounded with flowers and surmounted with quivers, Diana in the midst of her attendants; below, a stag's head with a background of horns and hunting nets; on each side, one of the god attendants and a hound; around, garlands with the heads of two sphinxes. Borders imitating a carved wooden frame. Signed by La Tour. (*Room* 10.)

Wool and silk, 8 threads to 1 cm. 11 ft. 8 in. by 8 ft. 6 in.

HISTORY: A door-hanging designed in 1727 by P. J. Perrot and P. J. Cazes. The atelier of Louis Ovis de La Tour made seventeen copies between 1728 and 1740.

96 PORTIÈRE WITH THE ARMS OF FRANCE *The Louvre, Paris*

In the centre, the royal arms in an oval shield encircled with the collars of the Orders of The Holy Spirit and St. Michael on a background of ermine sprinkled on the back with fleurs de lis; above, the royal crown; below, the sceptre and the hand of justice; at the bottom, a helmet and trophies; at the top, the head of Apollo in an aureole of rays; at the sides, trophies; foliage in the corners. A border imitating a carved wooden frame. From the atelier of Monmerqué and Cozette (Fig. 32). (*Room* 10.)

Wool and silk, 9 threads to 1 cm. 11 ft. 6 in by 8 ft. 8 in.

HISTORY: A door hanging designed by P. J. Perrot at the same time as the previous example first woven in 1729. First Le Blond, then Monmerqué and Cozette wove nineteen copies until 1756.

97–100 HUNTING PARTIES OF LOUIS XV *The Castle, Compiègne*

Subjects representing the King at different moments of the hunt. Borders imitating a carved wooden frame with the royal arms and the cypher. (*Room* 10.)

Wool and silk, 8 threads to 1 cm.

97 THE HALLOO AT THE PONDS OF ST. JOHN

The stag standing in the water is cornered by the hounds; in the foreground, the King on horseback turns to the Count of Toulouse; behind him, whips and riders; on the other bank, ladies and riders, and the rest of the pack which rush into the water.

14 ft. 1 in. by 16 ft. 9 in.

98 THE ROCKS OF FRANCHART

Among the rocks of the Forest of Fontainebleau the exhausted stag is at bay; the riders come in from all sides; the King turns on his galloping horse to give orders to the whip, who follows; on the right, the artist, Oudry, making his design.

14 ft. 1 in. by 20 ft. 7 in.

99 THE KING HOLDING A HOUND IN LEASH

In a clearing of the forest the King holds in leash the hound which seeks the quarry. He turns his head towards a valet, who speaks to him with his hat in his hand; behind, another valet who unleashes a hound; in the background, hunters on foot and on horseback. Signed by Monmerqué.

14 ft. 1 in. by 10 ft. 10 in.

100 THE RELAY

In the foreground, a valet unleashes the hounds while a whip gives orders. Another sounds his horn and a third mounts his horse; in the background, the riders cross a small bridge at the gallop behind the pack which is in full cry.

13 ft. 11 in. by 11 ft.

HISTORY: Four pieces from the series of the *Hunting Parties of Louis XV*, designed by J. B. Oudry between 1734 and 1745 and woven twice in haute lisse. The first set, made by Monmerqué for the castle at Compiègne, hung there in 1789 and was reassembled there a few years ago. The second set, ordered from Audran by the Infante Don Philip, Duke of Parma, is in the Uffizi, at Florence.

101–103 PART OF A SET BY FRANCOIS BOUCHER *The Louvre, Paris*

On each piece a subject taken from classical mythology in a central medallion with a large surround representing crimson damask, with a vase and garlands of flowers. Signed by Neilson. (*Room* 10.)

Wool and silk, 9 threads to 1 cm.

101 VERTUMNUS AND POMONA

At the foot of a gushing fountain, Vertumnus, disguised in the shape of an old woman, talks to Pomona, who sits on the ground near her and holds a rose in her left hand.

13 ft. 11 in. by 9 ft. 10 in.

102 VENUS RISING FROM THE SEA

Venus, rising from the sea, is seated between a cupid on a dolphin and two doves. She holds drapery above her head and an arrow with which she threatens a cupid carrying a torch; in the sky another cupid flies between two doves (Fig. 33).

13 ft. 11 in. by 11 ft. 10 in.

103 CUPID AND PSYCHE

Psyche, a dagger in her hand, holds up her lamp and looks at Cupid, who is asleep; small cupids fly around her; in the background, columns and draperies.

13 ft. 10 in. by 9 ft. 6 in.

HISTORY: Three subjects from a hanging designed by François Boucher, with a surround designed by Jacques and woven many times over in the atelier of Neilson, notably for English patrons. The Duke of Portland, the Earl of Coventry, and Mr. Child of Osterley Park, amongst others, ordered copies, the majority of which are still preserved in this country.

104–105 PASTORALES *The Louvre, Paris*

Pastoral scenes framed with palm trees surmounted by an elegant blue drapery with rose garlands, a squirrel and a bird; the subject is framed with foliage and flowers, but is without borders. (*Room* 10.)

Wool and silk, 8 threads to 1 cm.

104 THE SWING

In the foreground, on the right, a shepherd and shepherdess sitting on the ground in the midst of their flock; in the background, a young man pushes a young girl on a swing which is tied to two palm trees.

12 ft. by 8 ft.

105 THE DANCE

A shepherd and shepherdess dance together; in the background, behind a gate, two youths; in the foreground, on the left, a young girl, sitting on the ground, smells a rose; on the right, a barking dog.

12 ft. 3 in. by 8 ft. 2 in.

HISTORY: Two of eight subjects from the set known as *Pastorales à draperies bleues et arabesques*, the designs for which were made by J. B. Huet and from 1780 were woven many times in the Beauvais factory during the last years of the century. The two pieces exhibited here came to The Louvre in 1911 as part of the bequest of Count Isaac de Camondo.

MODERN TAPESTRIES

After more than a century of extreme technical skill, but of an artistic standard which became increasingly debased, a reaction has come in quite recent times. The technical researches on natural colours carried out in the laboratory of Les Gobelins, and the weaving done in this factory, or at Aubusson, from cartoons designed by Lurçat, Gromaire, Saint-Saens, and others, have brought to the art of French tapestry a fresh and simple expression and a new lease of life.

MAURICE BRIANCHON

106 DIANA ASLEEP *Compagnie des Arts français*
Diana and one of her companions lie asleep; bows and quivers on the ground. (*Room* 11.)
Designed in 1941; woven by Pinton at Felletin-Aubusson in 1942. Wool, 6 threads to 1 cm. 8 ft. 6 in. by 6 ft. 7 in.

LUCIEN COUTAUD

107 CHAMBER MUSIC *Compagnie des Arts français*
At the back of a music-room, by an open door, a young woman who comes to take part in the trio of piano, harp, and violin; coming from the lower border, a human flower, who is singing. (*Room* 11.)
Designed in 1941; woven by Pinton at Felletin-Aubusson in 1942. Wool, 5 threads to 1 cm. 8 ft. 6in. by 8 ft. 6 in.

108 SUNSHINE AND RAIN *Compagnie des Arts français*
On the left, two people protect themselves from the rain with heavy coats; in the centre, a plant terminating in a female figure whose right hand catches the water drops while her left is held to the rays of the sun; on the right, a summer landscape where three labourers work in the fields. (*Room* 11.)
Designed in 1941; woven by Pinton at Felletin-Aubusson in 1942. Wool, 5 threads to 1 cm. 8 ft. 6 in. by 9 ft. 10 in.

109 ORPHEUS AND THE MUSES
Compagnie des Arts français
Orpheus, playing his lyre, stands on a narrow human boat; on the bank, muses peering through the foliage to see the musician; in the lower border, two cats stalking a bird (Fig. 36). (*Room* 11.)
Designed in 1942; woven by Pinton at Felletin-Aubusson in 1943. Wool, 5 threads to 1 cm. 7 ft. 10 in. by 8 ft. 7 in.

HELÈNE DETROYAT

110 FAIRIES *Braquenié, M. H.*
Fairies in the sky distribute their presents over the town. (*Room* 11.)
Designed in 1944; woven by Braquenié at Aubusson in 1946. Wool, 5 $\frac{5}{10}$ threads to 1 cm. 6 ft. 10 in. by 8 ft. 3 in.

GEORGES DEVÈCHE

111 SPRING *M. Devèche*
Symbolised by dew and flowers. (*Room* 13.)

Designed in 1944; woven by Pinton at Felletin-Aubusson in 1944. Wool, 5 threads to 1 cm. 5 ft. 5 in. by 7 ft. 5 in.

112 WINTER
The flame of our thoughts warms us more than the burning wood. (*Room* 13.)

Designed in 1944; woven by Pinton at Felletin-Aubusson in 1945. Wool, 5 threads to 1 cm. 5 ft. 5 in. by 7 ft. 5 in.

RAOUL DUFY

113 LOVELY SUMMER *M. Louis Carré*
The countryside in sunshine; in the foreground, a river and a fisherman; in the distance, cows in a meadow, a cornfield with reapers and harvesters; in the background, the sea with a sailing ship (Fig. 39). (*Room* 11.)

Designed in 1941; woven by Tabard at Aubusson in 1942. Wool, 5 threads to 1 cm. 9 ft. 10 in. by 14 ft. 6 in.

MARCEL GROMAIRE

114–117 THE SEASONS *The Mobilier National, Paris*
Views of the country, town, the sea, or mountains, symbolising the four seasons. (*Room* 14.)

Wool, 4 ½ threads to 1 cm.

114 SPRING OF PARIS
Beneath a rainbow a view of Paris, with the apse of Notre Dame, the Eiffel Tower, Sacré-Coeur in Montmartre: surrounded with foliage and animals (Fig. 37).

Designed in 1939; woven by Pinton at Felletin-Aubusson in 1940. 10 ft. 1 in. by 14 ft. 7 in.

115 SUMMER OF BRITTANY
A central picture representing a Breton port with a jetty, lighthouse, gulls, and sailing boats; surrounded with tree-trunks, foliage, and domestic animals.

Designed in 1940; woven by Desborderies at Felletin-Aubusson in 1942. 10 ft. by 14 ft. 5 in.

116 AUTUMN OF FLANDERS
In the centre, a northern landscape with low-roofed houses; a windmill, clock tower, and a tall belfry; in the background, the setting sun; various animals, a stag, a hare, a pheasant, in the midst of foliage.

Designed in 1940; woven by Goubely at Aubusson in 1946. 9 ft. 10 in. by 14 ft. 5 in.

117 WINTER OF THE ALPS
A mountain landscape with glaciers, eagles, and wild ducks in a wintry sky; surrounded with snow-laden trees, a wooden house, an otter, a stoat, and a gull.

Designed in 1940; woven by Goubely at Aubusson in 1946. 10 ft. 1 in. by 14 ft. 5 in.

118 THE EARTH *The Mobilier National, Paris*
Peasants in the fields; in the foreground, a recumbent nude, an allegorical figure, holding a plant; on the right, a peasant ties a sack, and a woman, bare to the waist, carries a basket of fruit on her head. (*Room* 14.)

First piece of the set *The Elements*. Designed in 1938–39; woven at the Gobelins Factory in 1943. 7 threads to 1 cm. 11 ft. 10 in. by 16 ft. 7 in.

VINCENT GUIGNEBERT

119 POULTRY *Mlle. Denise Majorel*
Cocks and hens roost in the trees; a man and a woman on watch with lanterns. (*Room* 13.)

Woven by Berthaud at Aubusson in 1944. Wool, 3½ threads to 1 cm. 3 ft. 11 in. by 7 ft. 10 in.

JACQUES LAGRANGE

120 "MONSIEUR TARTINE" *Mlle. Denise Majorel*
A shop-keeper behind a display of food; strings of sausages wind round his arms; bags of sweets at his belt. (*Room* 13.)

Woven by Goubely at Aubusson in 1946. Wool, 4½ threads to 1 cm. 3 ft. by 7 ft. 10 in.

JEAN LURCAT

121 SUMMER *The Mobilier National, Paris*
A green spinney full of birds; a cock, symbol of the equinox, heralds the season of summer heat. (*Room* 12.)

Designed in 1939; woven by Goubely at Aubusson in 1942. 4½ threads to 1 cm. 10 ft. 11 in. by 15 ft. 11 in.

122 WINTER *The Mobilier National, Paris*
A background of dead leaves on which the snow falls; the cold season is symbolised by a sky hidden by a black fleece and a black swan preening itself in the frozen water. (*Room* 12.)

Designed in 1940; woven by Tabard at Aubusson in 1942. Wool, 4½ threads to 1 cm. 9 ft. 10 in. by 15 ft. 11 in.

123 EARTH, AIR, WATER, FIRE (*Text by Louis Aragon.*) *M. Tabard*
The animal, vegetable, and mineral kingdoms, with men; everywhere there is fire symbolised by the bull. On the left:

"Terre, Air, Eau, Feu
Tapis de mes souffrances,
Larmes, chansons
Mon amour et la France" (Fig. 19). (*Room* 12.)

Designed in 1945; woven by Tabard at Aubusson in 1945. Wool, 4½ threads to 1 cm. 9 ft. 4 in by 13 ft. 6 in.

124 MAN *M. Jansen*
Surrounded by foliage; an owl, the symbol of wisdom, on his head. (*Room* 12.)

Designed in 1945; woven by Jansen at Aubusson in 1945. Wool, 4 ½ threads to 1 cm. 9 ft. by 12 ft. 9 in.

125 HOMO GERMANICUS *M. Tabard*
The gauntlets and helmet of an armed man; monsters and the ravages of war; the weather-cock has lost his bearings. (*Room* 12.)

Woven by Tabard at Aubusson in 1946. Wool, 4½ threads to 1 cm. 4 ft. 11 in. by 5 ft.

126 THE VEGETABLE KINGDOM *M. Jansen*
A cock, with vegetation for plumage, and a snake; below, shrubs, fish, a sea-horse, a butterfly. (*Entrance Hall.*)

Designed in 1944; woven by Jansen at Aubusson in 1944. Wool, 4 ½ threads to 1 cm. 6 ft. 11 in. by 5 ft. 5 in.

127 THE BIRTH OF THE MERCENARY SOLDIER *Private collection*
A commentary on Nazi cruelty: the horse of Death, instruments of torture, and attributes of war. Above, on the left, the inscription: *Guernica, Oradour*. (*Room* 12.)

Designed in 1946; woven by Tabard at Aubusson in 1946. Wool, 4 ½ threads to 1 cm. 7 ft. 5 in. by 9 ft. 2 in.

128 THE THICKET *Mlle. Denise Majorel*
Birds in foliage and a dog which stalks the birds (Fig. 35). (*Room* 12.)

Designed in 1946; woven by Tabard at Aubusson in 1946. Wool, 4 ½ threads to 1 cm. 6 ft. 11 in. by 5 ft. 3 in.

129 ROOFS *Private collection*
A Paris suburb; trees and villas, and in the sky the spirits of day and night. (*Room* 12.)

Woven by Tabard at Aubusson in 1946. Wool, 4 ½ threads to 1 cm. 8 ft. 3 in. by 10 ft. 6 in.

130 IVY AND SONATA *Private collection*
A piano and a piece of music overgrown with vegetation. (*Room* 12.)

Woven by Tabard at Aubusson in 1946. Wool, 5 threads to 1 cm. 8 ft. 2 in. by 5 ft. 1 in.

131 THE OWL AND THE COCK *Private collection*
On the ground sprinkled with leaves, two birds, one of which has an owl's head. (*Room* 12.)

Woven by Dumontet at Aubusson in 1946. Wool, 5 threads to 1 cm. 4 ft. 11 in. by 5 ft. 2 in.

132 HOMMAGE AUX DAMES ET AUX LICORNES *M. Tabard*
This tapestry is inspired by the *Cerfs-volants* from Rouen (No. 24 in this exhibition) and represents a winged stag couchant holding with its fore-hoof the pole of a

large standard sprinkled with stars and a crescent moon; a large scroll with the inscription: "Ciel de marjolaine, chevre boisée dans la nuit bleue" (Fig. 34). (*Room* 12.)

Designed in 1946; woven by Tabard at Aubusson in 1946. Wool, 5 threads to 1 cm.
10 ft. by 6 ft. 9 in.

JEAN PICART LE DOUX

133 THE VINTAGE *Mlle. Denise Majorel*

A man covered with vine leaves, a vat full of grapes; in the background, arbours festooned with grapes. (*Room* 11.)

Designed in 1946; woven by Pinton at Felletin-Aubusson in 1946. Wool, 4½ threads to 1 cm.
6 ft. 11 in. by 6 ft. 11 in.

134 THE BIRD-CATCHER *Mlle. Denise Majorel*

On a background of foliage a man holding birds and a cage. (*Room* 11.)

Designed in 1946; woven by Berthaud at Aubusson in 1946. Wool, 4½ threads to 1 cm.
6 ft. 7 in. by 3 ft. 3 in.

DOM ROBERT

135 THE FARMYARD *The Mobilier National, Paris*

Cocks, turkeys, a duck, and guinea-fowls in an orchard. (*Room* 13.)

Designed in 1943; woven at Aubusson in 1943. Wool, 4 threads to 1 cm.
8 ft. 7 in. by 12 ft. 3 in.

MARC SAINT-SAENS

136 THESEUS AND THE MINOTAUR *M. Jansen*

Theseus, kneeling on the back of the monster, buries his sword in its shoulder (Fig. 38). (*Room* 13.)

Designed in 1943; woven by Tabard at Aubusson in 1943. Wool, 4½ threads to 1 cm.
9 ft. 4 in. by 15 ft. 9 in.

137 DIANA *M. Jansen*

Diana the huntress passes through a forest beneath the moon, an arrow and a torch in her hand; two hounds bound at her side. (*Room* 13.)

Designed in 1944; woven by Tabard at Aubusson in 1944. Wool, 4½ threads to 1 cm.
9 ft. 2 in. by 6 ft. 1 in.

138 ARIADNE *M. Jansen*

Ariadne waits anxiously at the entrance of the labyrinth, her hand on her breast; she waits in the opening of the door. (*Room* 13.)

Designed in 1946; woven by Dumontet at Aubusson in 1946. Wool, 4½ threads to 1 cm.
9ft. 4 in. by 5 ft. 4 in.

MAURICE SAVIN

139–141 COUNTRY OCCUPATIONS
The Mobilier National, Paris
The different occupations of the country; large borders decorated with foliage and fruits. (*Room* 14.)

Wool, 5 threads to 1 cm.

139 THE VINTAGE
Grape-gatherers rest in the vineyard and dance to the sound of a violin and accordion, surrounded by vats which are full of grapes.

Designed in 1941; woven at the Gobelins factory in 1945. 14 ft. 1 in. by 19 ft. 8 in.

140 BEATING WALNUTS
With long sticks, a man and some women bring down the nuts; in the foreground, a dog.

Designed in 1942; woven at the Gobelins factory in 1946. 13 ft. 11 in. by 9 ft. 2 in.

141 APPLE HARVEST
A woman on a ladder gathers fruit, others put it into baskets or carry it in sacks.

Designed in 1942; woven at the Gobelins factory in 1946. 13 ft. 11 in. by 9 ft. 2 in.

142 THE VILLAGE FAIR *The Mobilier National, Paris*
A crowd of peasants at a fair. (*Room* 14.)

Designed in 1943; woven in 1943. Wool spun by hand, 4½ threads to 1 cm.
5 ft. 9 in. by 6 ft. 11 in.

143 THE SALAMANDER *The Mobilier National, Paris*
In the foreground, three dogs confronted by a salamander; in the centre, three girls with arms linked; in the distance, a peasant, kneeling, picks up apples. (*Room* 14.)

Designed in 1943; woven in 1943. Wool spun by hand, 4½ threads to 1 cm.
5 ft. 11 in. by 5 ft. 11 in.

ROBERT VOGENSKI

144 THE BALCONY *Mlle. Denise Majorel*
Near a window leading to a balcony with a starry sky beyond, a chair with a fruit bowl, an iron table with a bottle, a glass, and a vase of flowers; in the foreground, a child's balloon. (*Room* 11.)

Woven by Dumontet at Aubusson in 1946. Wool, 5 threads to 1 cm. 7 ft. 3 in. by 7 ft. 9 in.

Printed by Lund Humphries, London & Bradford

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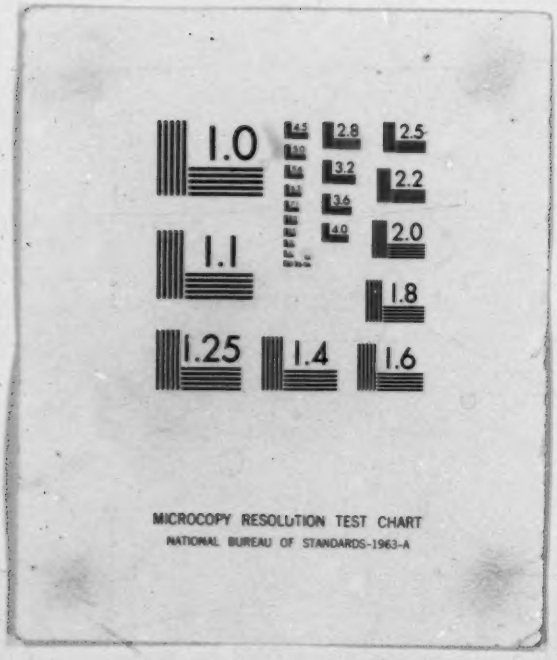
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FRENCH TAPESTRY

FOREWORD

This exhibition of French Tapestry, the greater part of which was included in the exhibition held in Paris at the Musée d'Art Moderne during the summer and autumn of 1946, is held by the courtesy of the French Government and has been arranged by the Victoria and Albert Museum and the Arts Council of Great Britain with the support of the Direction Générale des Relations Culturelles. The selection of the tapestries has been made by M. Pierre Verlet, Conservateur en chef du departement des objets d'art, at the Louvre.

This book of illustrations is in no sense intended to be a complete survey of the exhibition. Circumstances have permitted a concentration on two series of hangings, *The Apocalypse* from Angers and *La Dame à la Licorne* from the Cluny Museum: but as these sets (the latter shown in its entirety) are two of the outstanding achievements in the history of mediæval art, such emphasis is not unjustified.

Thanks are due to M. Albert Levy, Director of *Art et Décoration*, for the loan of blocks for some of the monochrome illustrations (Nos. 1-4, 11, 14, 15, 20-26, 36 and 39), and for two of the colour plates (Nos. 16 and 19); to M. Robert Lang, Director and Editor of *Art et Style*, for the two remaining colour plates (Nos. 17 and 18); to Mr. C. H. de Saúsmarez, British Council representative in Brussels; to Les Archives Photographiques, Paris, and to the Photo-Commissie Rijksmuseum, Amsterdam, for providing photographs. The cover has been designed and drawn on the stone by Mr. Lynton Lamb.

A full catalogue of the exhibition has been published (price 1*s*.), and may be obtained either at the catalogue stall, Victoria and Albert Museum, or from the Arts Council of Great Britain, 9 Belgrave Square, London, S.W.1.

Masterpieces of French Tapestry

AN EXHIBITION HELD AT THE VICTORIA AND ALBERT MUSEUM

MARCH 29 to MAY 31

*Published by The Arts Council of Great Britain * 1947*

2
UPPER BORDER (detail), from *The Apocalypse* of Angers

Catalogue, No. 1

List of Illustrations

1 Butterfly. Detail from the Angers *Apocalypse*

2 Detail from border of the Angers *Apocalypse*

3 Butterfly. Detail from the Angers *Apocalypse*

4 The Harlot. Detail from the Angers *Apocalypse*

5–8 Scenes from the Angers *Apocalypse*

9 Embroidery. *The Noble Life*

10 The Bath. *The Noble Life*

11 Fleurettes. Detail from *The Noble Life*

12 Embroidery (detail). *The Noble Life*

13 The Lady. Detail from *La Dame à la Licorne*

14 The Lady. Detail from *La Dame à la Licorne*

15 A Mon Seul Désir. *La Dame à la Licorne*

16 The Lady. Detail from No. 15

17 Touch. *La Dame à la Licorne*

18 Hearing. *La Dame à la Licorne*

3 *Catalogue, No.* 1

19 Earth, Air, Water, Fire (detail). Lurçat

20 Penthesilea (border)

21 Courtiers (detail)

22–26 Fleurettes, etc., from *La Dame à la Licorne*

27 St. Stephen cast to the beasts

28 The death of Joab

29 Moses saved from the Nile

30 Water (detail)

31 The building of Les Invalides (detail)

32 Portière. The Arms of France

33 Venus rising from the sea

34 Hommage aux dames et aux licornes. Lurçat

35 The Thicket. Lurçat

36 Orpheus and the Muses. Coutaud

37 Spring *or* Paris. Gromaire

38 Theseus and the Minotaur (detail). Saint-Saens

39 Lovely Summer (detail). Dufy

Catalogue, No. 1(d)

4
THE HARLOT A detail from one of the panels representing scenes from *The Apocalypse* (reproduced in full in Illustration 7). Woven by N. Bataille in Paris in the last quarter of the 14th century. *Museum of Tapestries, Angers*

5
SCENES FROM THE APOCALYPSE. *Above;* The angel hands a rod to St. John to measure the temple. *Below;* St. Michael and his angels slay the dragon. Between 1573 and 1584

Catalogue, No. 2(a) and (c)

6

Catalogue, No. 2(b) and (d)

SCENES FROM THE APOCALYPSE *Above;* The apostle sees the two witnesses who keep the gate of heaven closed, kill their enemies, and change water into blood. *Below;* The dragon persecutes the woman to whom an angel gives wings for her flight

7

SCENES FROM THE APOCALYPSE *Above;* The angels carrying the seven plagues leave the temple and approach the lion of St. Mark. *Below;* An angel shows the harlot to the Apostle (detail in Illustration No. 4). Background sprinkled with Y's

Catalogue, No. 5(b) and (d)

8 *Catalogue, No. 5(c) and (e)*

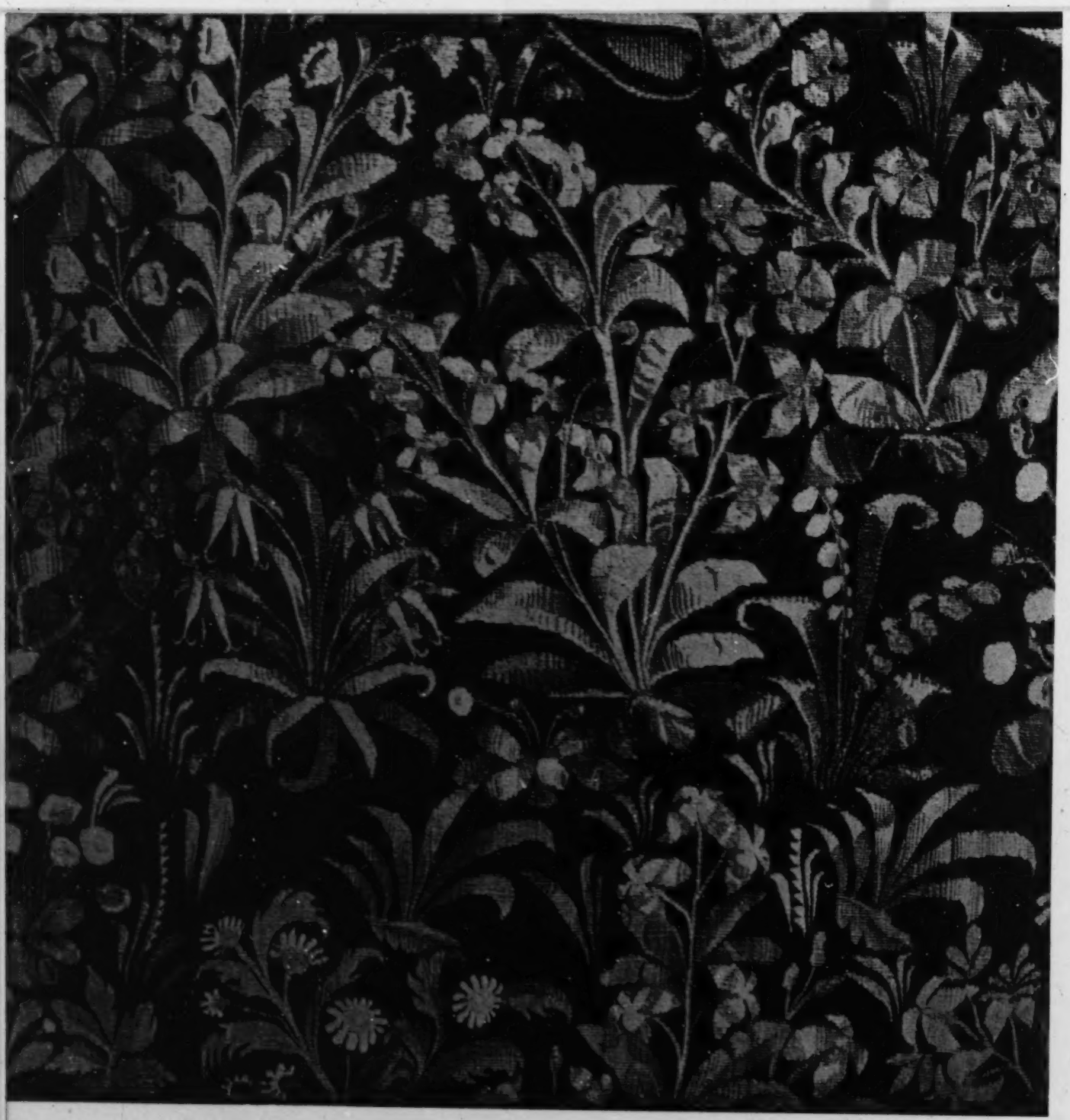
SCENES FROM THE APOCALYPSE *Above;* The first angel empties his vial and the worshippers of the Beast are struck with a plague. *Below;* The angel leads St. John to the wilderness and explains the mystery of the harlot

9 *Catalogue, No.* 41

EMBROIDERY One of the subjects representing occupations of *The Noble Life* (*La Vie Seigneuriale*). Probably woven in the Loire district; beginning of the sixteenth century.
Cluny Museum, Paris

10
THE BATH Also from *The Noble Life*

Catalogue, No. 42



11
FLEURETTES from *A Walk*. One of the set *The Noble Life*

Catalogue, No. 38

12
Opposite; Detail from
EMBROIDERY, reproduced in full
in Illustration No. 9

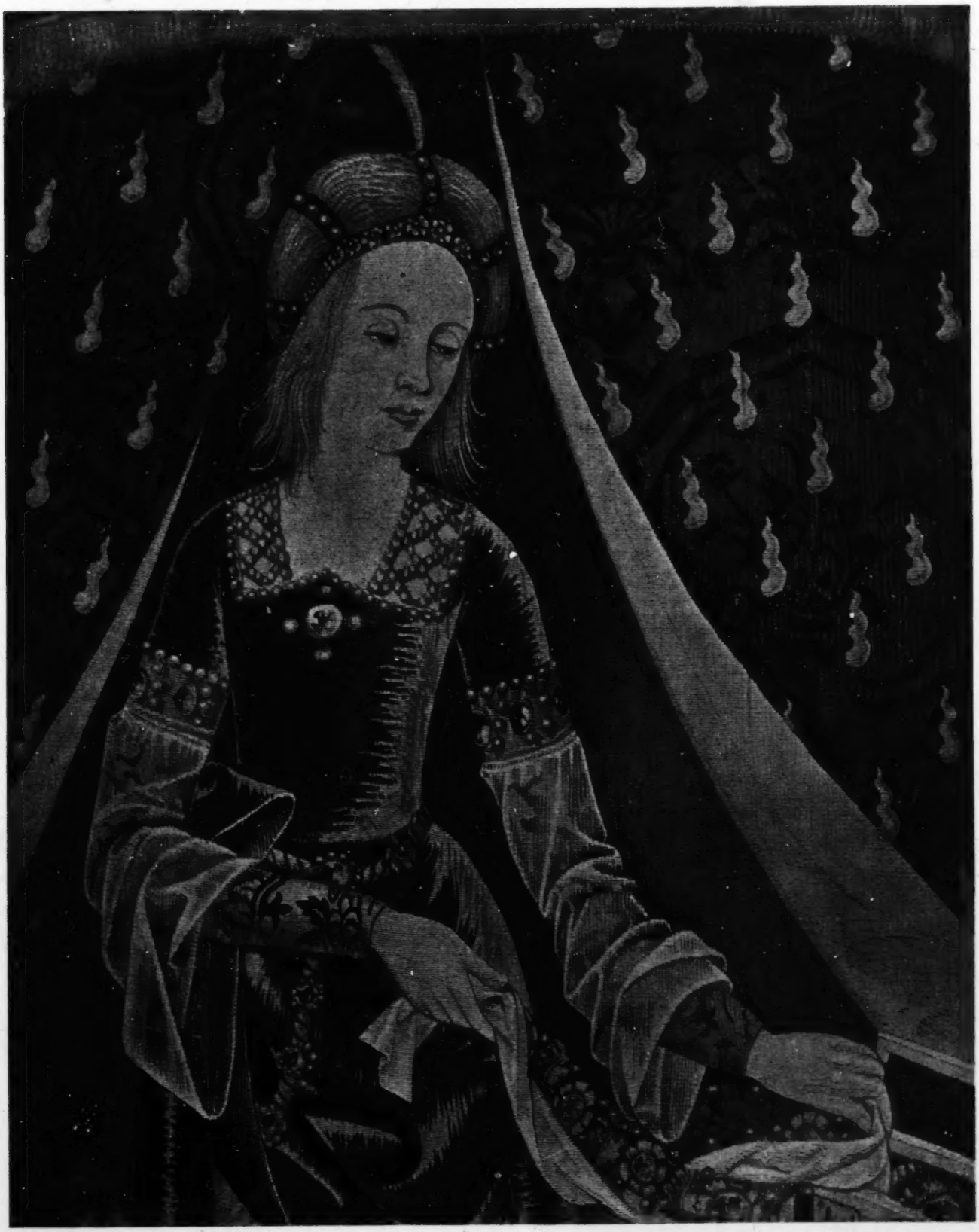
13
Left; THE LADY A detail from TASTE, one of the set known as *La Dame à la Licorne* (reproduced in full in Illustration No. 17). *Cluny Museum, Paris*

14
Right; THE LADY. A detail from TOUCH, one of the same set

Catalogue, No. 50

15
A MON SEUL DESIR The sixth subject in the set *La Dame à la Licorne*. Probably woven between 1509 and 1513 in the Loire district.
Cluny Museum, Paris

16
Opposite; THE LADY A detail from the same tapestry



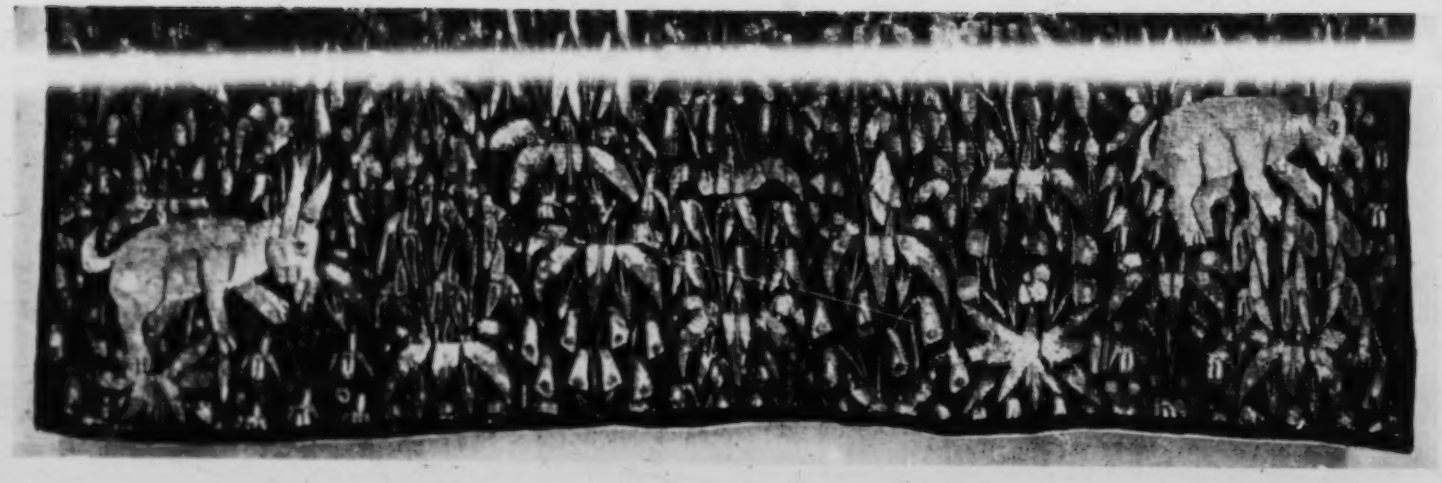
17.
Above: TASTE. One of the five subjects representing allegories of the senses in the set of six tapestries known as LA DAME À LA LICORNE. Probably woven in the ateliers of the Loire between 1509 and 1513.

Cluny Museum, Paris

Catalogue, No. 49

18.
Opposite: HEARING. From the same series.

Catalogue, No. 46



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Catalogue, No. 36

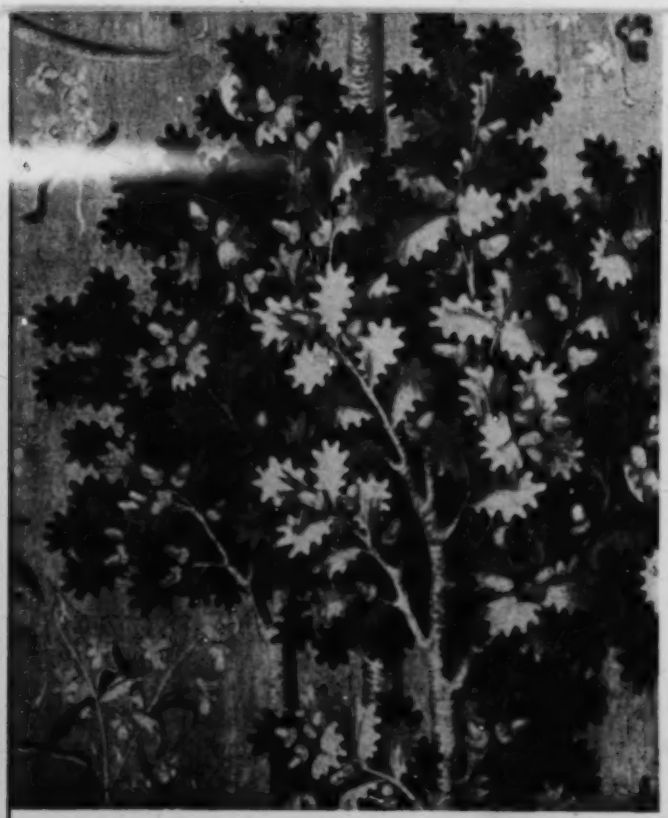
19
EARTH, AIR, WATER, FIRE (detail). Designed by J. LURÇAT in 1945 and woven by Tabard at Aubusson in 1945. *M. Jansen Catalogue, No. 123*

20
BORDER from PENTHESILEA. End of the fifteenth century. *Museum of Tapestries, Angers*

21
COURTIERS (detail). Middle of the fifteenth century. *Notre-Dame-de-Nantilly, Saumur*

21

Catalogue, No. 25



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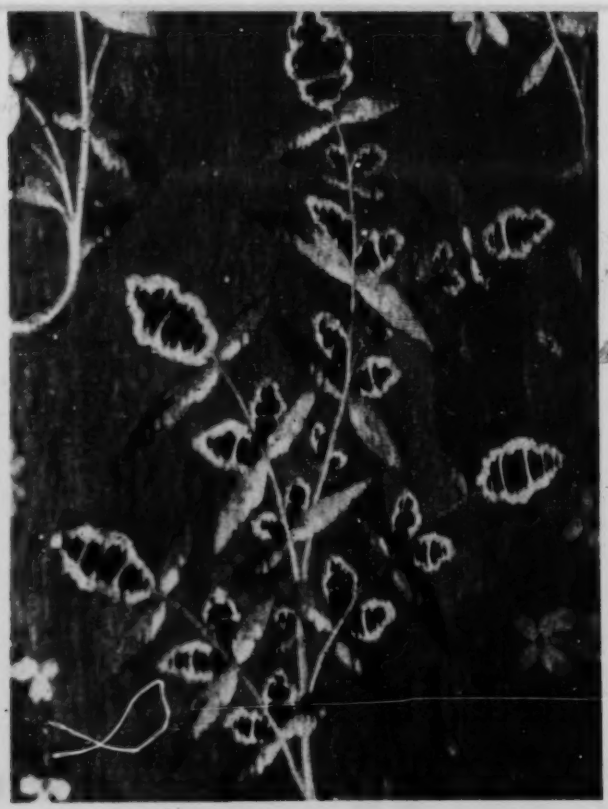

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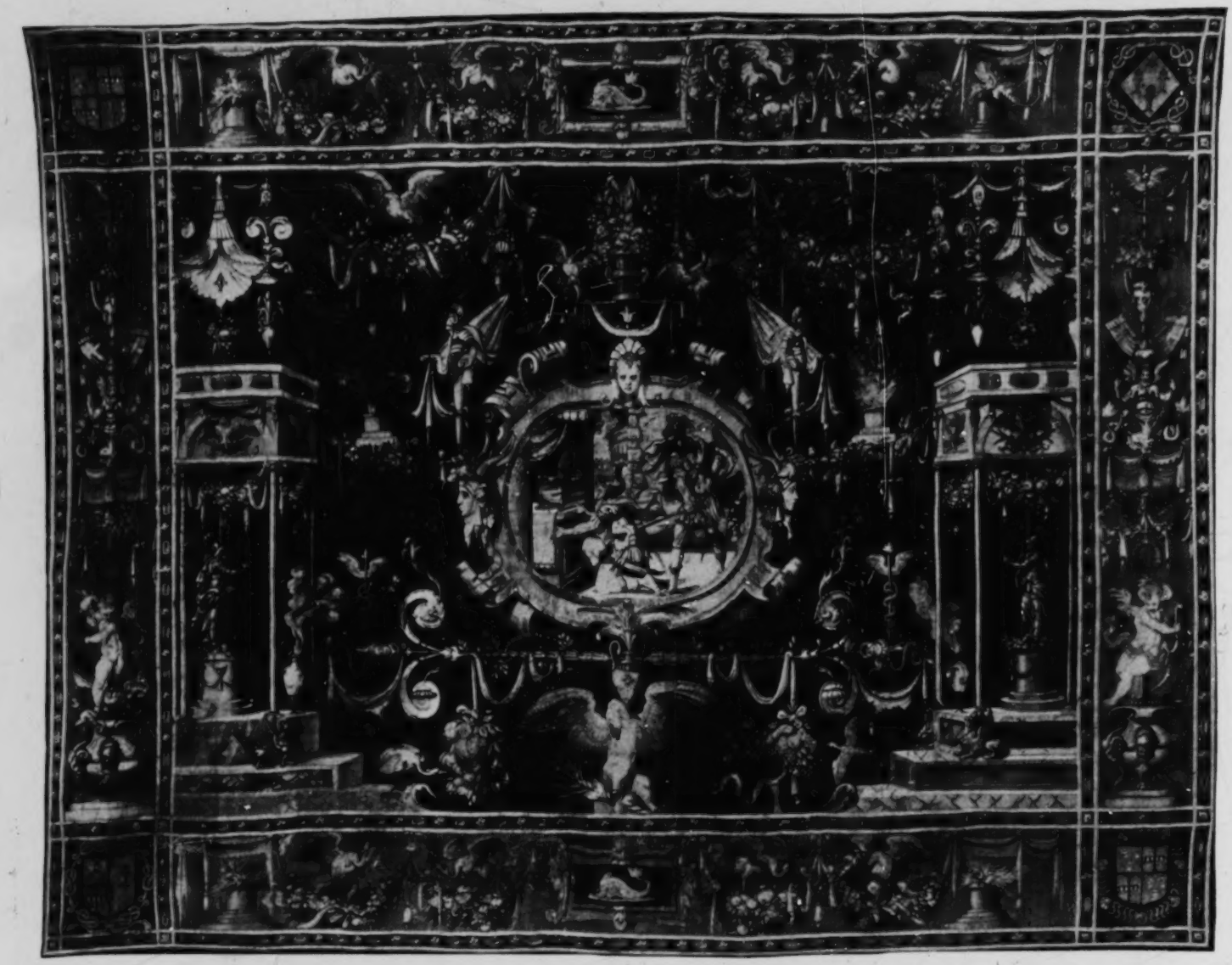
26

22–26
FLEURETTES, OAK and HOLLY BUSHES Details from *La Dame à la Licorne*

27
THE BODY OF ST. STEPHEN WATCHED BY THE BEASTS
One of twelve subjects forming the set of *The Legend of St. Stephen*.
Between 1488 and 1500.
Cluny Museum, Paris

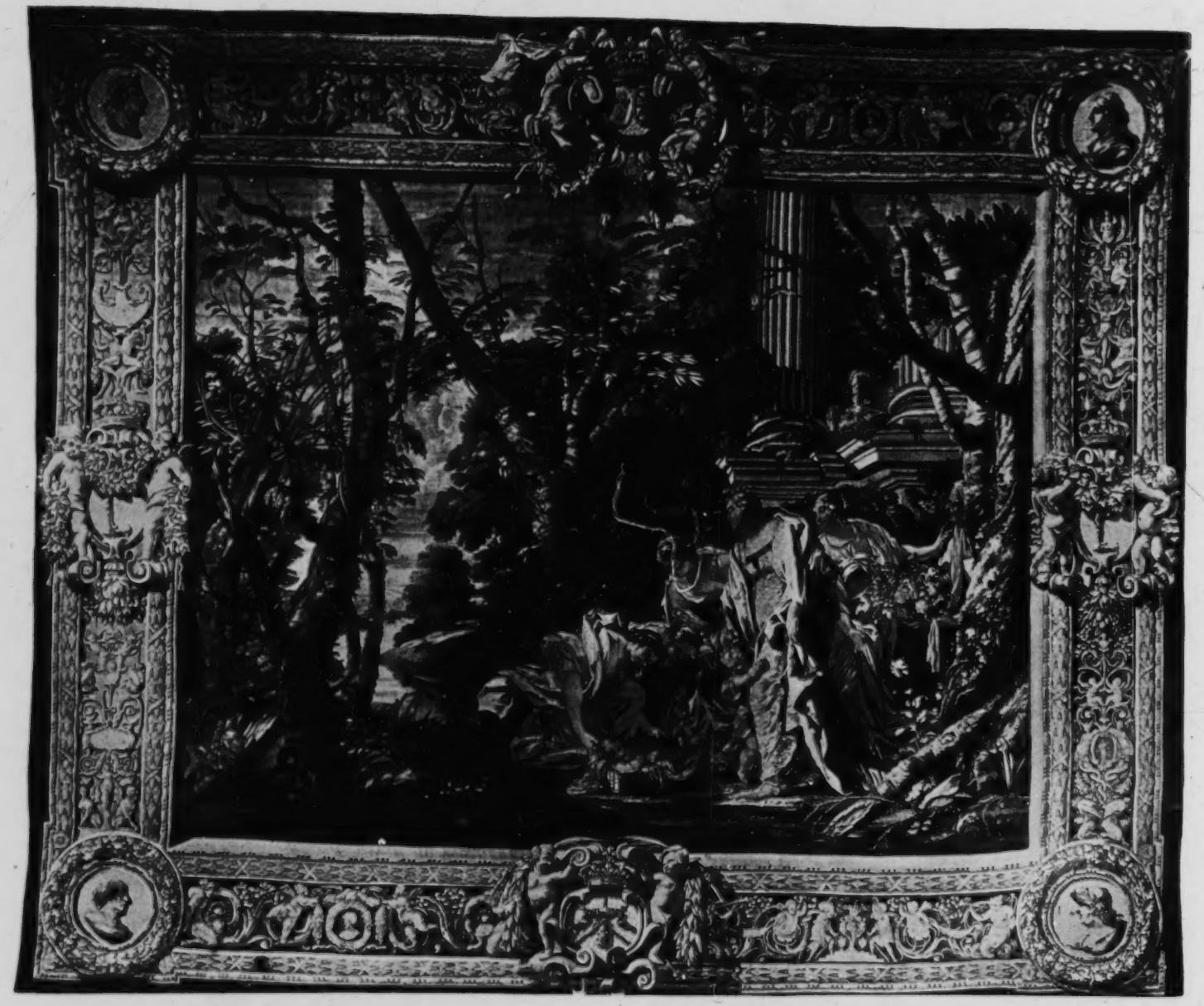
27 *Catalogue, No.* 29



28

THE DEATH OF JOAB Perhaps designed by ANDROUET DU CERCEAU and woven at Fontainebleau in the middle of the sixteenth century.
The Gobelins Museum, Paris

Catalogue, No. 70



29
MOSES SAVED FROM THE NILE One of the eight subjects designed by SIMON VOUET for a set of *The Story of the Old Testament*. Woven at The Louvre about 1650 for the decoration of that building. *The Louvre, Paris*

Catalogue, No. 74

30

WATER (detail). From a window-panel in the series *The Elements*, designed by LE BRUN in 1664, and woven in Les Gobelins factory. *The Castle, Pau*

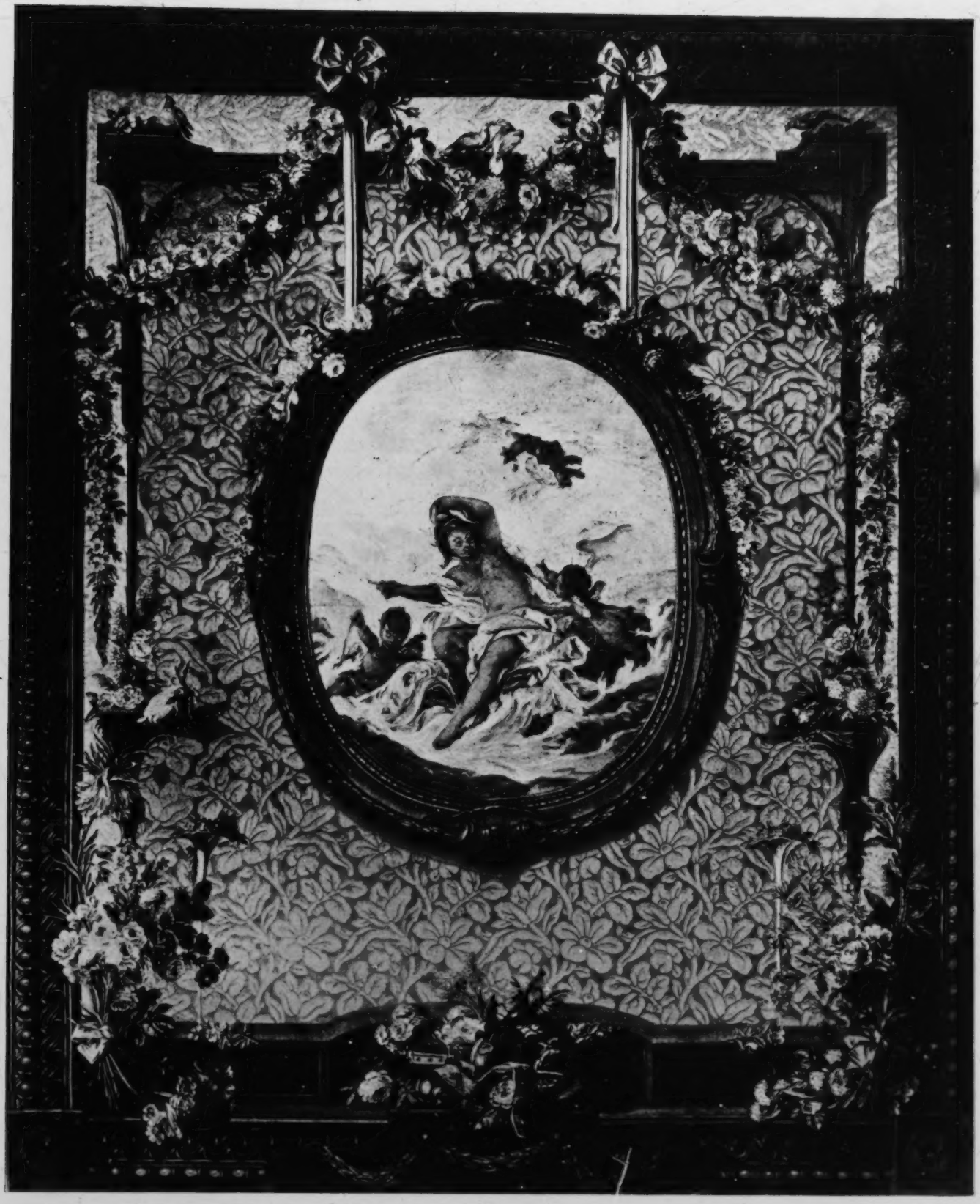
Catalogue, No. 85

31
THE BUILDING OF LES INVALIDES (detail). Designed by DULIN and woven in Les Gobelins factory between 1716 and 1724.
The Mobilier National, Paris

Catalogue, No. 90

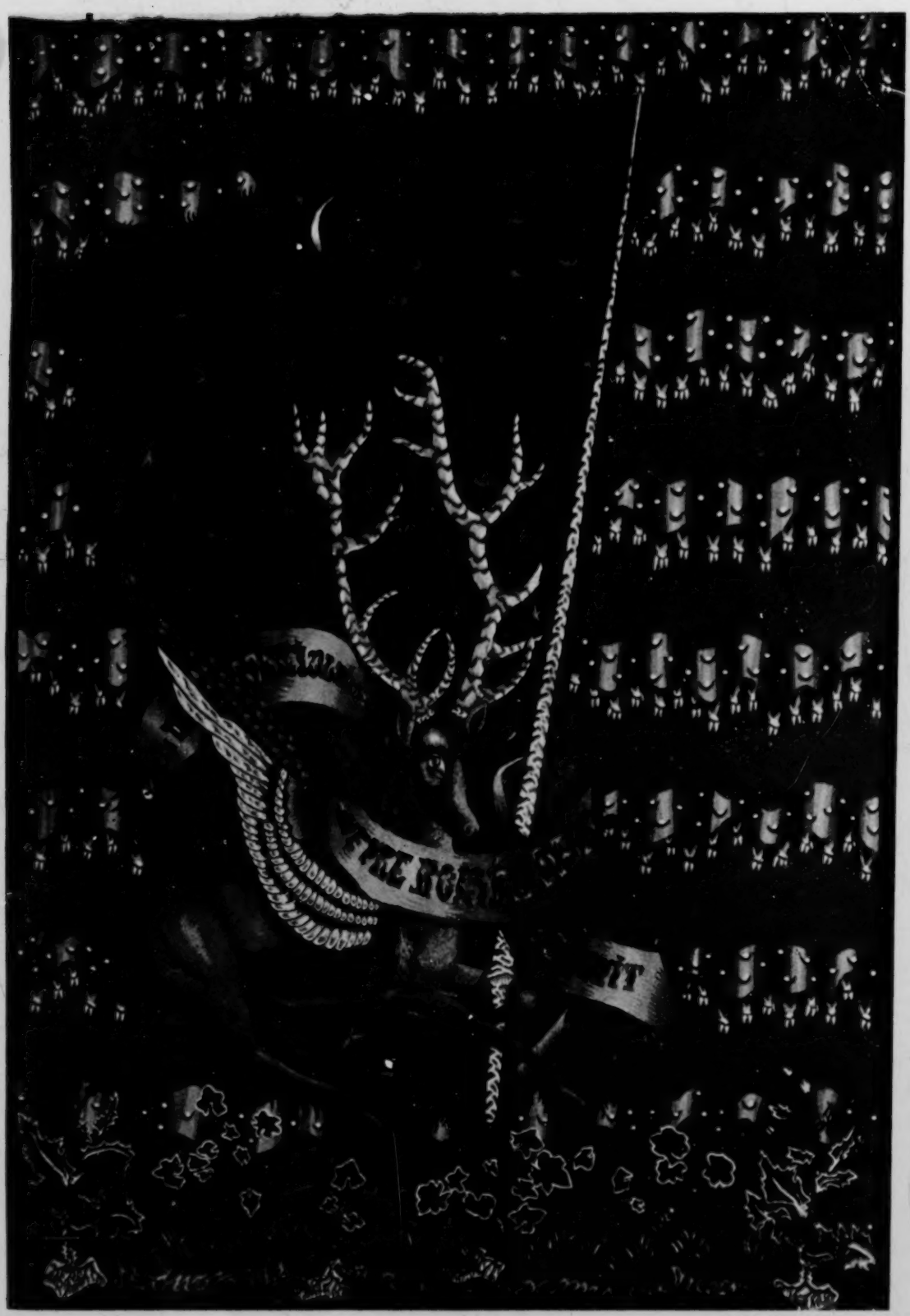
32
A DOOR-HANGING with the arms of France, designed by PERROT and woven in the atelier of Monmerqué and Cozette. Les Gobelins, between 1729 and 1736, *The Louvre, Paris.*

Catalogue, No. 96



33
VENUS RISING FROM THE SEA Designed by BOUCHER and woven in the atelier of Neilson. Les Gobelins, between 1753 and 1770. *The Louvre, Paris*

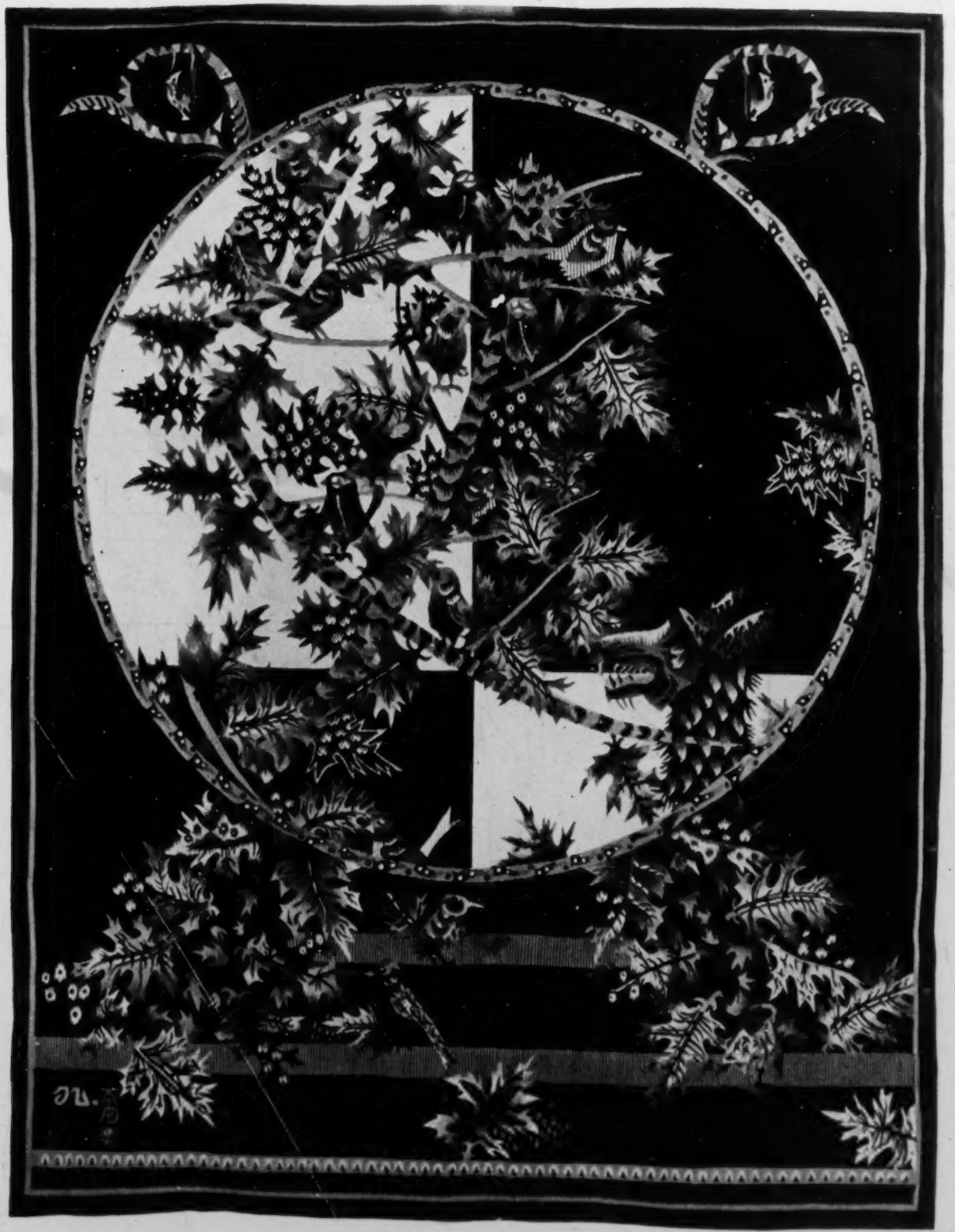
Catalogue, No. 102



34 *Catalogue, No.* 132

HOMMAGE AUX DAMES ET AUX LICORNES

Designed by LURÇAT and woven by Tabard at Aubusson in 1946. *M. Tabard*



35

THE THICKET Designed by JEAN LURÇAT in 1946 and woven by Mlle. Majorel at Aubusson in 1946. *M. Tabard*

Catalogue, No. 128

Left;
ORPHEUS AND THE MUSES
Designed by LUCIEN COUTAUD in 1942 and woven by Pinton at Felletin-Aubusson in 1943. *Compagnie des Arts Français*

Below;
SPRING OF PARIS
First subject of the set *The Seasons*, designed by MARCEL GROMAIRE in 1939 and woven by Pinton at Felletin-Aubusson in 1940. *Mobilier National*

36 *Catalogue, No.* 109

37 *Catalogue, No.* 114

58 *Catalogue, No. 156*

THESEUS AND THE MINOTAUR

Designed by MARC SAINT-SAENS in 1945 and woven at Aubusson by Tabard in 1945. *M. Jansen*

56
[illegible] (detail). Designed in 1921 by [illegible]
and woven at Aubusson by Tabard in 1922. *M. Louis Carré*

Catalogue, No. 103

FRENCH TAPESTRY